

# Mobile BEAT

The **DJ** Magazine

January 1996

Special  
**Reader**  
APPRECIATION  
Issue

## Big Music Section

HOLIDAY HITS - BEST OF '95  
ANNUAL TOP 200 SURVEY

## Crowd Pleasers

NEW YEAR'S PLAYLIST  
NEW DANCES

## New Gear

PIONEER'S DJM-500  
RANE'S MP-22  
THE MTX POWER SERIES  
THE BEATKEEPER!





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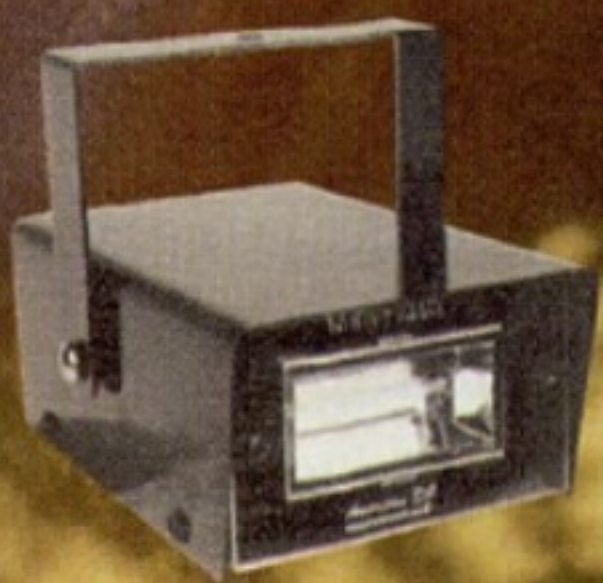
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## Inside:

Music News  
The essentials for  
the ultimate  
holiday party:



**"All I Want for Christmas"**

**"The Best of '95"**

Page 30

**"The Macarena"**

Page 29



**Have A Rockin' New Year's Party** ..... 24

Leading NY DJ shares his expertise.  
by John Rozz

**Building The Ultimate Light Show, Part II** ..... 58

"Higher Intelligence" - More motion, color, shapes!  
by Robert A. Lindquist

**In the City Built on Rock "N" Roll** ..... 70

The secret behind the name, and success of the Marino Brothers.  
by Mike Erb

**Las Vegas DJ Show** ..... 73

More information on the hottest DJ show yet!

**What's a reception without a little gunplay?** ..... 102

Nightmares & Historic Affairs



**1996 Top 200 Ballot... page 45**

PhotoFile/Who's on the cover ....	6
Macarena Dance .....	29
DMA review .....	39
Takin' the booth to the road ....	50
In Search Of... ..	70
Nightmare & Historic Affair ...	102

## COLUMNS

P.S.W.C.D.T. ....	26
Remix Rave .....	39
Crowd Pleasers .....	46
Clubn' .....	48
Tech Talk- Q & A .....	52
Marketing .....	64
Sing-Along Essentials .....	84

## DEPARTMENTS

Feedback .....	8
Juice .....	14
TNT .....	16
It's Hot .....	20

### Scoops:

• Beatkeeper .....	42
• MTX Power Series Speakers .	54
• Nady Wireless Headphones ..	72
• Pioneer DJM-500 .....	76
• Rane MP 22 .....	77
• Sunfly CD+G .....	86

Advertisers Index .....	102
Cued Up .....	102

**Mobile**  
**BEAT**  
The **DJ** Magazine



# Mobile BEAT

The DJ Magazine

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## It's a Wrap

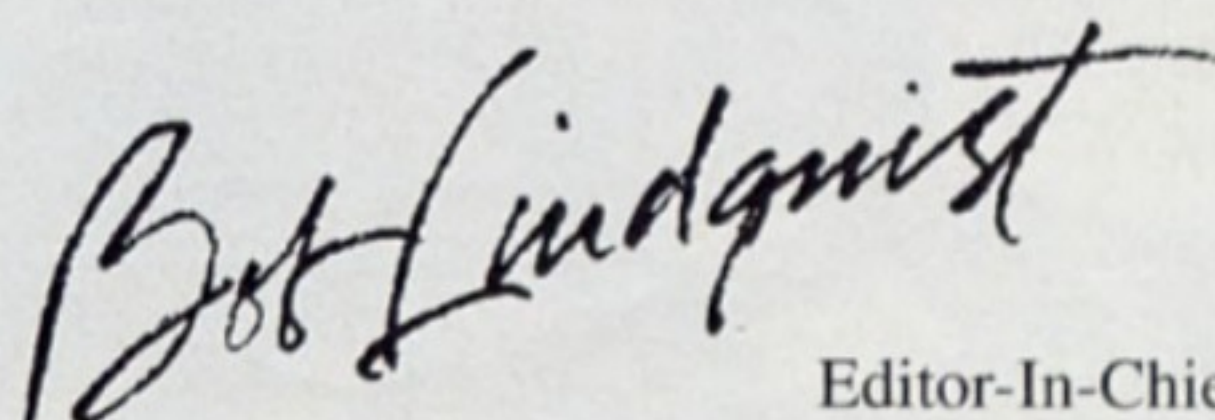
Hard as it is to believe, it's time to tie a bow on another year. And we do so by saluting a few of our readers and the excellent work they do keeping parties hopping coast to coast, around the world and even on a few ships at sea.

It's beginning to look like 1996 could be a year of innovation for the industry. Clients are expecting more from a DJ than just sound and music; and DJs are responding by becoming more interactive with the guests. This includes introducing them to new dances such as the Macarena and Cotton Eyed Joe, spotlighted in this issue.

Equipment manufacturers are finding new ways to bend technology to meet the needs of DJs. In this issue, we tell you about a new device called the Beatkeeper and a new mixer from Pioneer that incorporates a beatcounter right into the design.

And then there's the music, and in this issue we've included lists of every song you would ever need in your mobile holiday music library, along with a little refresher course on how to handle your big New Year's Eve bash. There's also a complete rundown of the best of 1995, and a look back on the days of disco. And don't forget to fill your Top 200 survey and return it post haste!

By the way, if your photo didn't make on the cover this year, there's always next year... so as you head out to a full schedule of holiday events, take a few snaps, and send us the best! We'll be back in February with our annual Top 200 issue. Until then, may all your holiday events be filled with people who love to party! Enjoy the Christmas/Hanukkah season and have a great New Year!



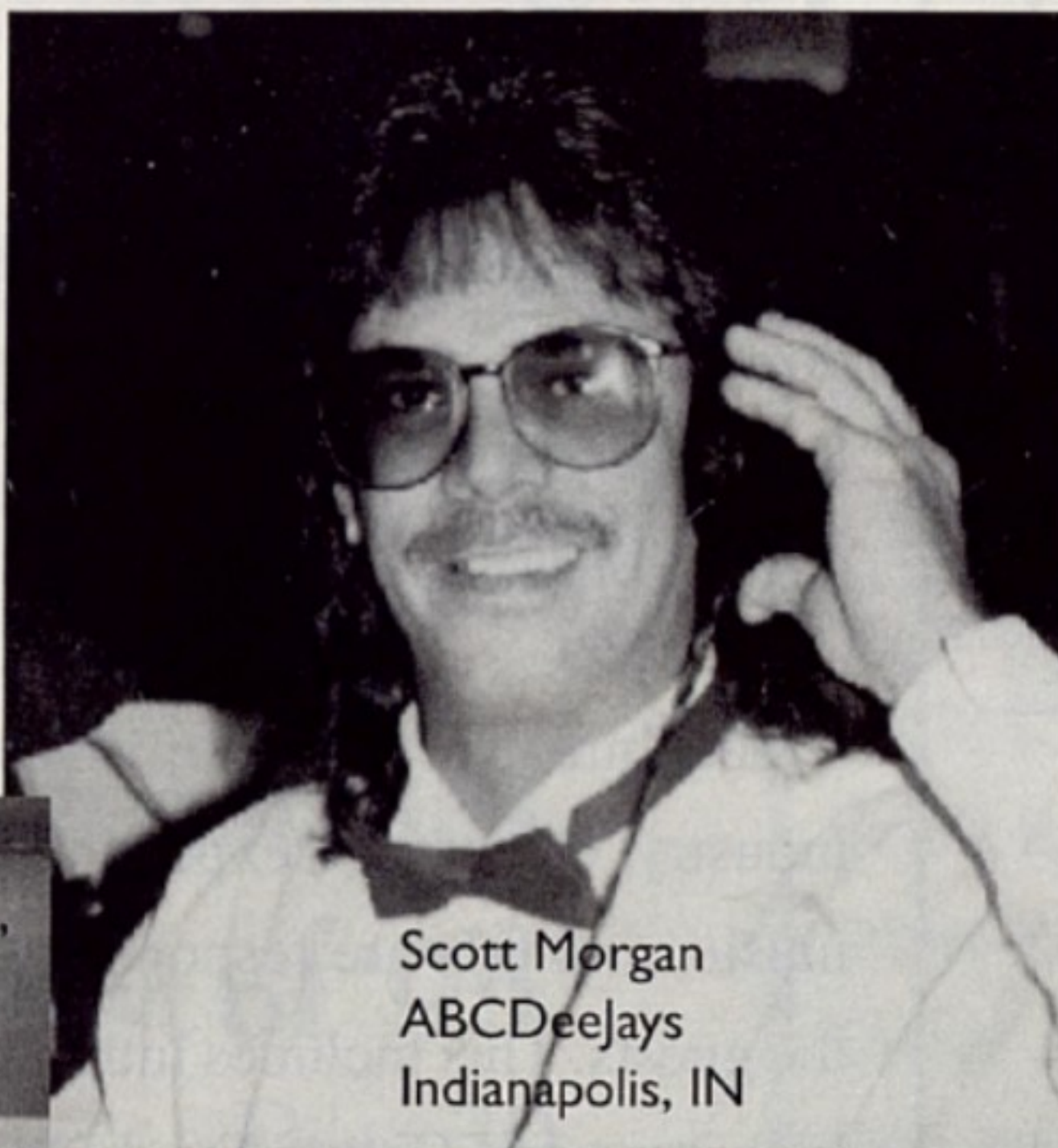
Editor-In-Chief

# Track One



# NOW PLAYING AT A PARTY NEAR YOU...

DJs in action... here are a few of the photos that almost made this year's annual Reader Appreciation photo cover. Thanks to all who responded, and to you who didn't... We'll be looking for your photo for next year's cover!



Scott Morgan  
ABCDeejays  
Indianapolis, IN



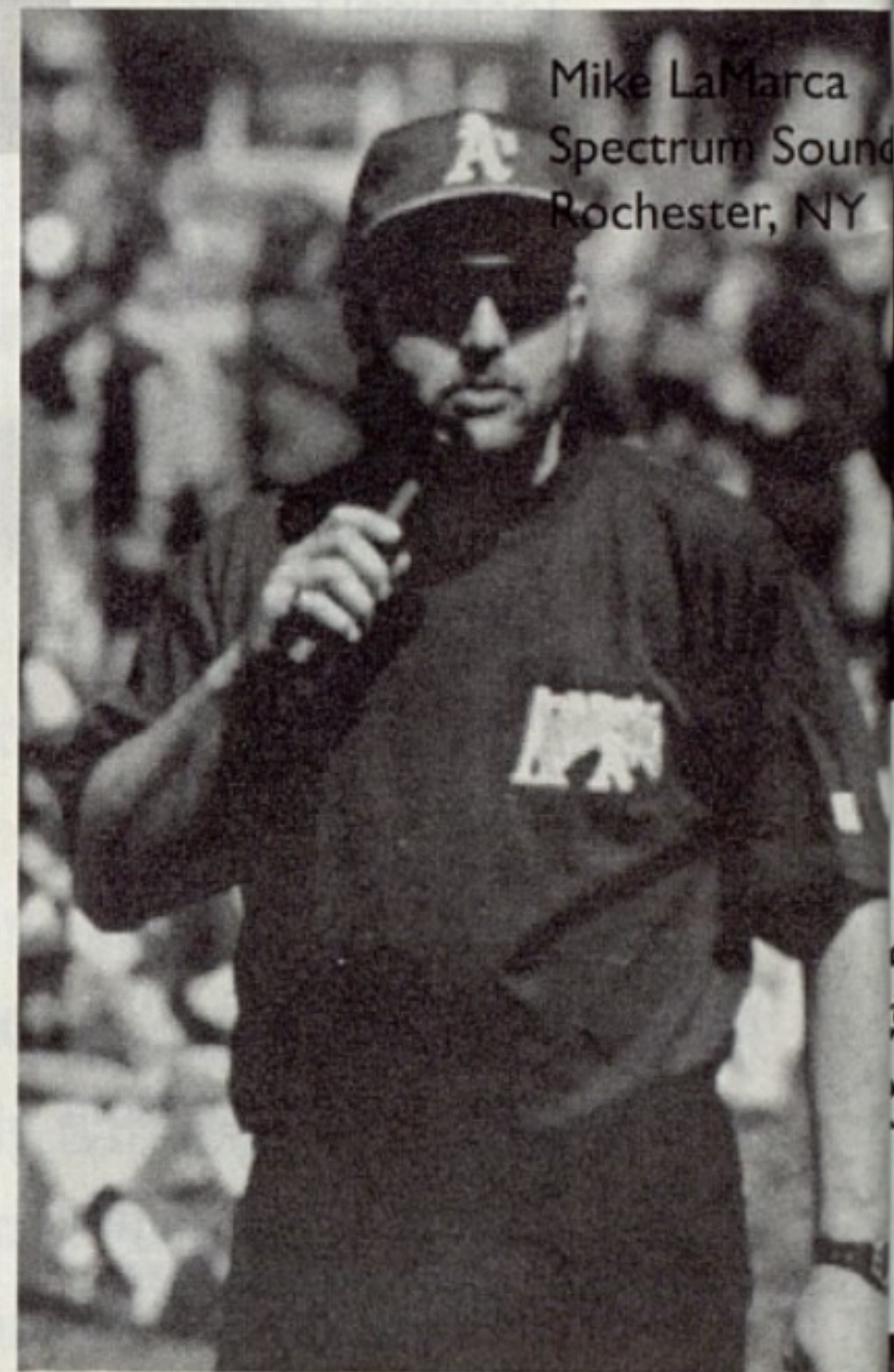
Pat Harris  
Sight & Sound  
Las Vegas, NV



Jamie Flanagan  
Patrick James Productions,  
Royal Oak, MI



Mario  
e Pros Inc.  
Manhattan, NY



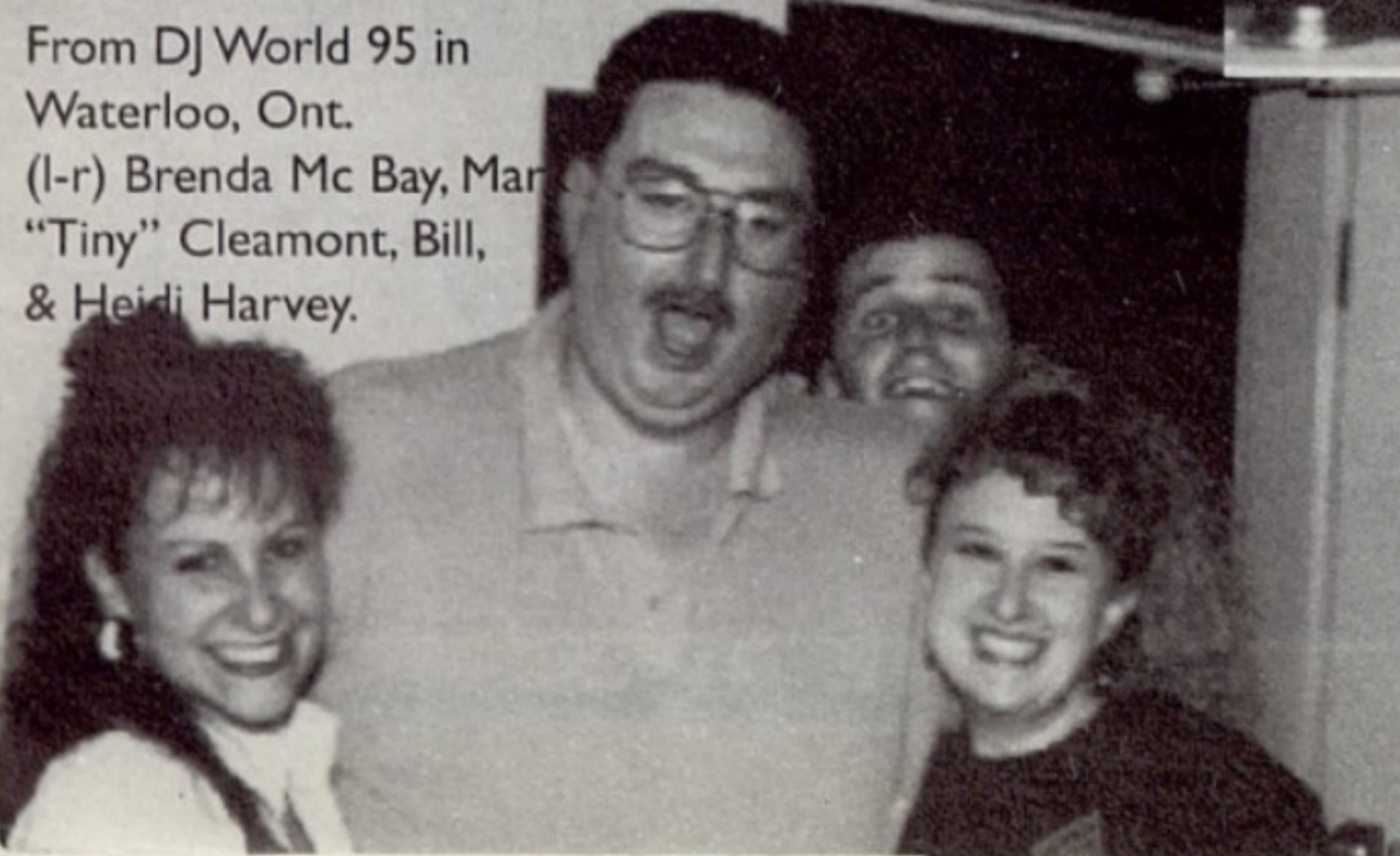
Mike LaMarca  
Spectrum Sound  
Rochester, NY



Jack Brice  
Super Sounds DJ  
Underhill, VT



Luis Capri Dupree  
Capri Blue Music  
Flushing Meadow, NY



From DJ World 95 in  
Waterloo, Ont.  
(l-r) Brenda Mc Bay, Mar  
"Tiny" Cleamont, Bill,  
& Heidi Harvey.





DJ Kenny B  
Music Plus-N-Video  
Colonia, NJ



DJ Anthony  
Anthony's Mobile DJ  
Service  
Los Gatos, CA

Ken SanAgustin (left)  
Erick Wong (right)  
Music XTC  
Tamuning, Guam



Todd Henry  
Mr. Music  
Selma, CA



Vicki Woods  
Party Central  
Orange, CA



# Who's on...

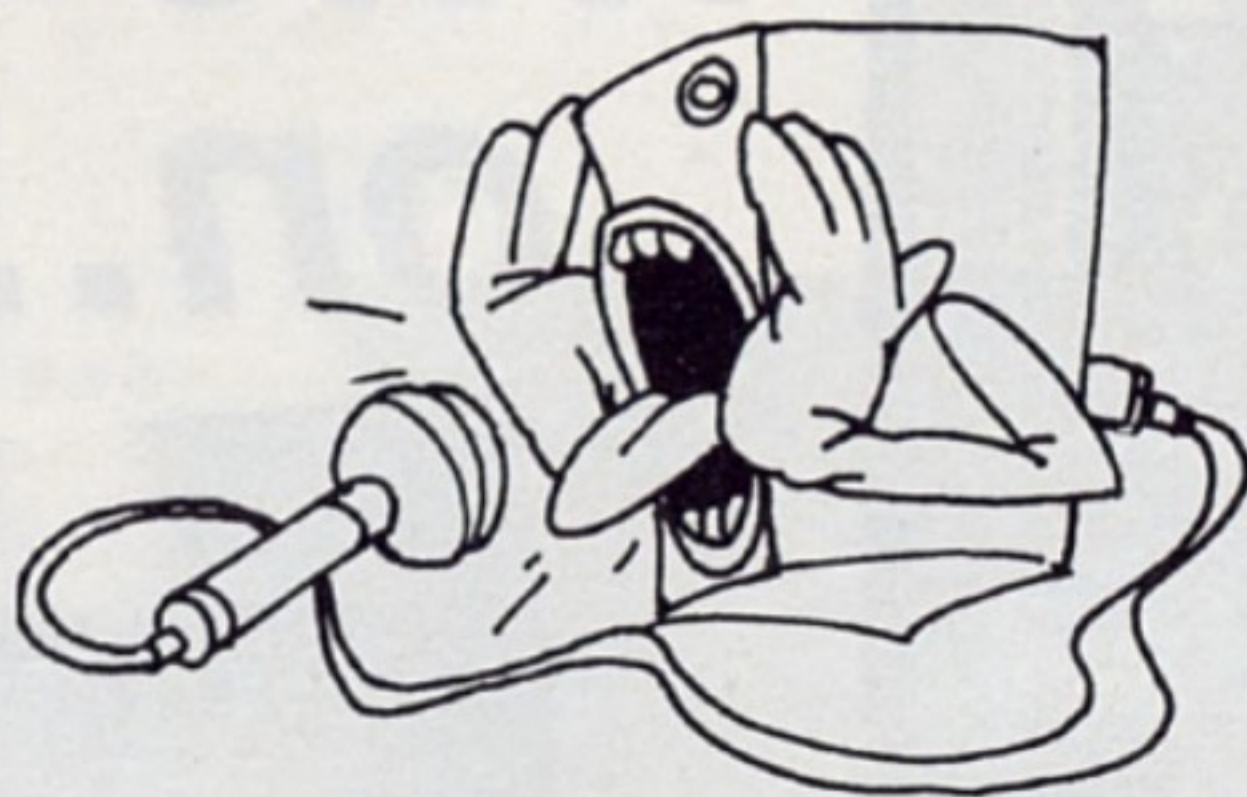


# *the cover?*

- Reading vertically, left to right:
1. DJ Mikel, Las Vegas, NV
  2. Janice Frazier, New York, NY
  3. Terry VunCannon, Asheboro, NC
  4. Gary Byers, Bradenton, FL
  5. Dee McNeely, Annandale, VA
  6. George Medeiros, E. Falmouth, MA
  7. Suzanne Steele, Tuscaloosa, AL
  8. Kenny, Kevin Leslie, Coatesville, PA
  9. Eric Mundy, Dayton, OH
  10. Charlie Papillo, Lenny Yordan, Underhill, VT
  11. Jerry Morgan, Sawyer, MI
  12. Charlie Petrach, Racine, WI
  13. Chris Haug, Greeley, CO
  14. Dan and Julie Gribovicz, Maple Heights, OH
  15. Eric Sands, Craig Donato, San Diego, CA
  16. John Neufell, Bill Pease, Arlington, CA
  17. Ty Wilson, Winter Springs, FL
  18. George Munger, Mt. Clemens, MI
  19. Dave Wuersig, Schaumburg, IL
  20. Jay Maxwell, Charlotte, SC
  21. Larry Williams, Carson City, NV



# Feedback



## Male chauvinist pigs

I am returning the cover from the July 1995 edition of *Mobile Beat* (issue #26) because I am unable to have this cover in my collection of *Mobile Beat* magazines. I do not want my clients to view this cover while thumbing through the magazines.

As a female DJ performing at events for 10 years, I find this cover distasteful, sexist, irrelevant to the article, and damaging to the image of the Mobile DJ industry as a whole. For years many DJs have been battling the poor image cast upon the industry and your magazine always seemed to want to clean-up that image. And now this cover! What were you thinking? Not all DJs "steal the show" and "steam" the groom! It is not sound business sense to "steam" a client. I believe alienating a customer would damage my business reputation and future referrals.

Why not put on the cover a cute female DJ holding the cash while the groom plants a kiss on her cheek with a

"steamed" bride in the foreground? That image would be as effective as the one you portrayed in this cover. The graphics presented with the article would have been more appropriate, not only to the article content but also to the mobile DJ industry as well.

Your magazine is a needed tool for DJs nationwide. Please re-evaluate your graphics in the future, with your mission statement in mind and fulfill your magazine's purpose.

*Cynthia Mac Leay, Harmonies Unlimited Mobile DJ, Sacramento, Calif.*

## I almost killed a client

It's true. One late night I was pulling out onto the road, heading home, and suddenly heard screeching tires. I just knew the side of my truck was creamed but, nothing happened! I stopped the truck and got out to look around and sure enough, some guy wiped out on his motorcycle. The guy picked up the bike and got it off the road. He told me he had no license to drive it and didn't want to report the accident. My insurance took

care of the bike damages and he was lucky to just lose some skin. The twist is, when the guy came over to my place with the insurance estimate, I was working on my system. He said he just happened to be getting mar-

ried the following year and wanted my to DJ it!

*Dave Lunden, Sensory Overload, Marion, Iowa*

## DJs destroying our country dance clubs?

There are two prevalent types of DJs in the country dance venues: Rock 'n' roll and radio. The rock 'n' roll DJ does not have a clue on how to create a social dance atmosphere, they crank the volume way up, the music selection is of high energy, and it stays that way all evening, or 'till the place empties out. They try to create a rock 'n' roll "party hard" (get drunk) atmosphere. Social dancers are non-existent. If a DJ had to play three adrenaline pumping two-step songs in a row it's very likely there would be an empty dance floor.

Radio DJ. Like-wise, they do not have any idea of a country dance atmosphere. They know what is popular on the radio. They usually provide a request list. But, little do they know, that the requests come primarily 100 percent from the line dancers (fad dancers).

Neither of these types of DJs are able to dance, they have not learned any beat recognition. Their list of songs are usually less than a hundred. They play about 80 songs in five hours. And repeat almost the same ones every night. And when their clientele diminishes (not knowing why), the club gets a new DJ, and the whole process, or more accurately the cycle, repeats itself.

If the country clubs want to stay in business, they need to focus on a social dancing atmosphere and present a good image. They need DJs qualified and trained as a dance DJs. Their promotions must be used wisely. Line dances and lessons are the primary draw, but should not be done exclusively. The couple dances (two-step; waltz; swing; etc.) are the vehicle used to attract single people. We now have the best country dance music in the history of music. There are 2,000 plus songs for just two-stepping (the primary social dance). This will give the clubs long-term business.

The moral of the story is... most country clubs only tap into small percentages of the singles market: short-term fad dancers (line dancers). They didn't create any long-term dancers (social dancers) for longevity.

*Dan Stafford, Salem, Oregon*





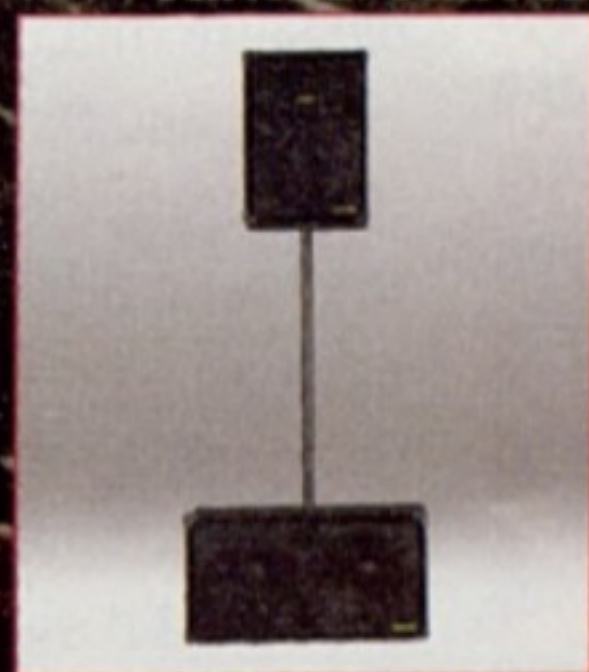
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## Feedback

### Answers to dreaded questions

I enjoy reading every issue of *Mobile Beat Magazine* - Cover to Cover! Keep Up the Great Work! The magazine is a great reference tool that no DJ can live without!

I was especially amused of the "Top 10 list of questions party planners love to ask... and DJs hate to hear." I can definitely relate to some of those questions, and I would like to answer a few.

As far as playing the requests in the order that the party planner requested them, I ask the party planner what the DJ should do if the guests do not favorably respond (dance) to the music and I suggest to give the DJ a little lead way to feel for the crowd and then motivate them to have a great time! With respect to setting up on the balcony, let the party planner know that it is best to be closest to the dance floor so the guests can easily make requests and the party planner wouldn't have to go up and down the steps throughout the evening to make any special requests. When the client asks to match wedding colors, I let the client know that we wouldn't want the guests to think that she had someone in her wedding DJ'ing the party.

We also usually arrive one hour prior to our contracted start time. When the client asks us to arrive earlier than that, this is an opportunity for us to make overtime. We try to build an analogy that when people go to work early, and even if there is no actual work, they expect to get paid for it. Why should DJs have to make the exception here. If the client is hesitant on accepting this, we will usually compromise to half the overtime rate, called a waiting rate. Then when the client asks for the extra equipment, we usually advise the client that there is an additional setup fee and that the client will be responsible if there is any damage to the equipment caused by his or her musicians.

Finally, when the client wants to pay the entire amount at the end of the successful reception, we let the client know that a deposit is required to guarantee us showing up, and the balance can be paid at the conclusion of that evening. And if the client wants you to agree to all of these terms in writing before the interview, tell them you are already booked for that date! Remember, the best way

to avoid all this is to ask them these questions so you can adjust the price to meet their needs while keeping a great attitude!

*James Piccinich, Metropolitan Disc Jockeys, Fort Lee, N.J.*

### MD Kudos

Regarding your Mini Disc article: "MINI DISC Expanding it's horizons" in the July '95 issue. It's great to see such good words about this format. It continues to blow my mind how there are still lots of DJs unfamiliar with the format. I (and all other mobile jocks I know using MDs) feel they are the most important technological breakthrough since the CD format was introduced. I defy any mobile DJ to borrow one for a weekend and not fall in love with it! I've been using the format in my system (along with CDs) since Sony first introduced it. Now that the prices have come down considerably, do yourself a favor and buy two of them... TODAY!

Along with DJ work, we also do live sound reinforcement. We use the MDs for the recording of multiple speakers during a conference, recording them directly from our audio/live sound board and separating each one, giving them their own track. Later on we arrange or delete as needed. This makes distribution for audio duplication via CD or cassette much easier for the duplication house, and the sound? well, it's digital... what more can I say? We also use MDs for sound bites, special effects archiving, etc.

I must admit, I giggled for three days after I purchased my first MD recorder, thought I'd died and gone to heaven. On the fourth day, I put my DAT machine up for sale and was lucky to have lost only a couple of hundred bucks over the original purchase price. From that point on, I have been, along with my associates, a devoted MD man!

I'm not saying they're for every audio/DJ professional. Well, on second thought, I will say it, they ARE for everyone.

*John J. Staba, Top Gunn Entertainment, Somewhere in Cyberspace*

Mobile Beat welcomes your comments and opinions. Write: Mobile Beat, P.O. Box 309, East Rochester, NY 14445-0309  
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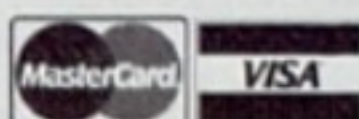
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# '96 COULD BE YEAR OF BIG CHANGE FOR DJs

By Robert A. Lindquist

## It's showtime

We now have much more information available on "The Ultimate DJ Deal," sponsored by *Mobile Beat* in cooperation with the upcoming *Nightclub and Bar* show in Las Vegas. At this time, there are eight major seminars of special interest to DJs, along with an interesting variety of open discussions and symposiums. And because this is a *Nightclub and Bar* show, you can be sure it will not be all work. Well over one hundred companies will be representing businesses across the entertainment and hospitality spectrum. There will be plenty of parties and much to do, but you must pre-register. For more information, go straight to pages 73 and 74!



## Back to Waterloo

One of the most enjoyable DJ conferences to date was the DJ World event held last spring in Waterloo, Ontario,

Canada. Those who attended last year had nothing but rave reviews for the efforts of show promoter Jim Griffin and his staff. The mix of U.S. and Canadian DJs, equipment dealers and music suppliers made for a terrific weekend. And the fact that this event is designed to be a family event created an even more well-rounded event. If you missed it last year, make plans now for DJ World '96, set for April 4-6. For complete details, see the ad on page 102.

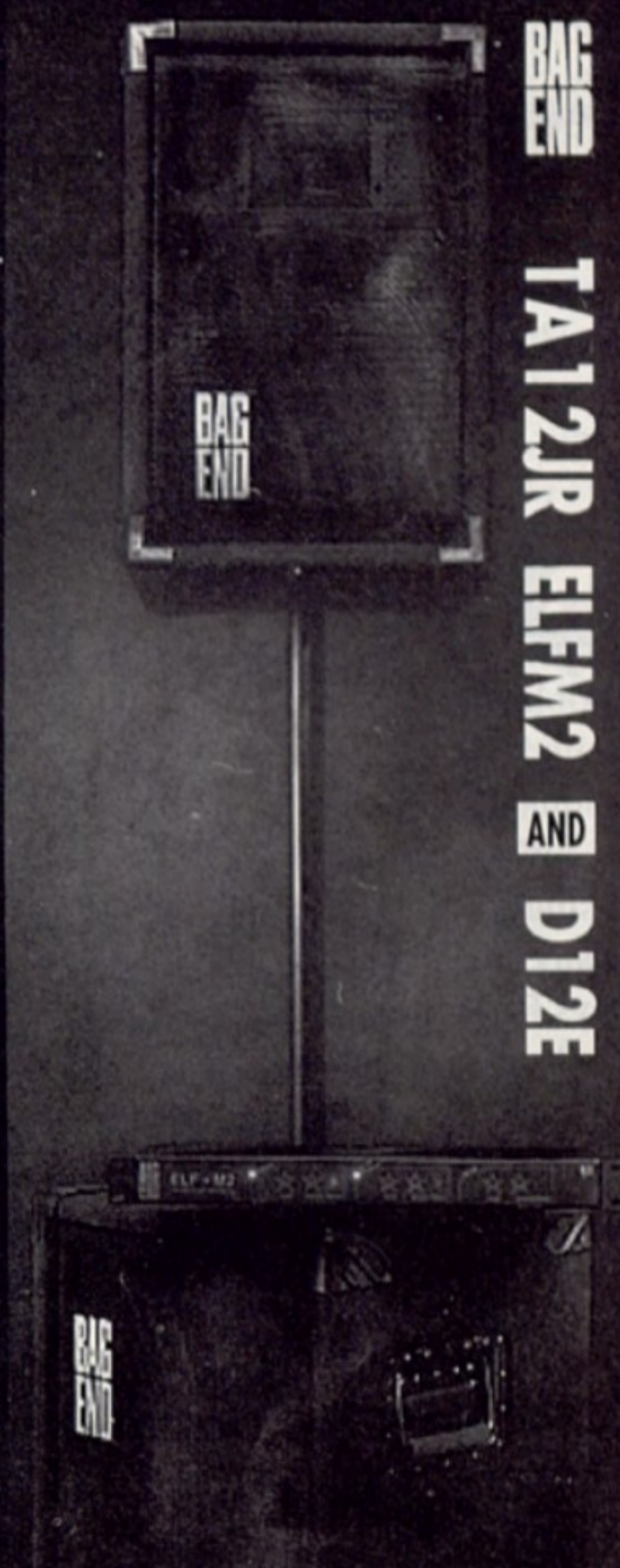
## Moving forward on licensing

The CANAM group is an independent steering committee charged with pursuing the establishment of a DJ music license. The license would authorize professional Mobile DJs to copy, onto tape or other media, music that is presently protected from duplication by federal copyright law. DJs who use only legitimate original recordings, such as CDs purchased from a music store, would not need the license.

Dennis Hampson, one of the architects of a similar agreement for Canadian DJs, has been hired by CANAM to chair efforts in the United States. According to Hampson, "It's no secret that many DJs, in the course of doing business, need to make copies of material in their libraries. If they want to continue on doing it illegally, that is their choice. What we are trying to do is open the door so DJs who need to copy can do it legally and be a legitimate part of the record industry." Hampson says that during the next six months he will be approaching major record labels to explain the Canadian program and ascertain their interest. DJs who would like to support the CANAM licensing effort should write: The CANAM Group Inc., P.O. Box 223, Greenfield, Ind. 46140 or call (317)767-7660. The group is supported entirely by donations.

Continued on p. 14

## GREAT BIG SOUND COOL LITTLE BOXES



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Robert Lindquist - Editor  
*Mobile Beat Magazine*

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## Cassette tapes banned!

In a related matter, as concern grows throughout the music industry over continued use by DJs of pirated products, one organization has taken a stand to help combat it.

The National Disc Jockey Association (NDJA) which directs most of its energy to DJs of all kinds (mobile, radio, club, video, etc.) has announced that any disc jockeys who use cassette tapes as a primary music source for mobile work will be banned from the organization. "A true professional knows that you can't mix with cassette tapes," according to spokesperson Bryan Rohrbach. "The problem is that you have some individuals operating so-called DJ companies, and are subcontracting a lot of unqualified people."

"What many of these 'companies' are doing it buying a single copy of a CD, then duplicating onto cassette as many as 20 copies for their subcontractors to use on jobs," says Rohrbach. "Most of these operations are unlicensed (as booking agencies) and tarnish the reputation of professionals in our organization. I hope that other organizations within the industry follow our lead!" NDJA will be working with several licensed companies to institute similar guidelines on music videos for DJs performing video dance parties next month.

For additional information on NDJA, call (813) 868-5622 or (619) 531-0990.

## Certified DJs

With the creation of more and more local, regional and national DJ associations, proper emphasis is now being placed on quality of performance, professionalism, business ethics and education. Yet even with these organizations setting their own standards and qualifications for membership, some say they are too lenient. On the other hand, if the qualifications are too strict, the group appears elitist. John Roberts, owner of the John Roberts DJ Training Center and Roving Records, believes that a DJ Certification program is the answer. His goal is to establish a team of higher echelon DJs that stand out in the industry as the best, and bestow merit to DJs who strive for professionalism in their business procedures, de-

meanor, equipment, musical selection and performance. Roberts says he is presently testing a pilot program in the Washington, D.C. area and response has been good. "In the long run," he says, "I want to see this as a way to get DJs who have paid their dues and reached a certain, higher level, work together for the overall betterment of the industry." For information on Certified DJs, call 301-843-9100, or fax 301-843-7284.

## Focus is on chapters

Canadian DJ Association National President Larry Hampson has announced the formation of a new chapter in Hamilton, Ont. Chapter President Rob Savickis promises an energetic and enthusiastic campaign to kick off the chapter's first year. Savickis originally hails from the Central Ontario Chapter which is one of the CDJA's most celebrated chapters. He is joined by Steve Kovach as vice president, Jamie Bogart as membership secretary, Wayne Lawson as treasurer, and Patrick Walton as recording secretary. An Alberta chapter, based in Edmonton, is in the formulation stages.

To better assist chapters in developing their own regional program, the CDJA has formed the National Training Advisory Council (N.T.A.C.). With greater focus on the chapters, the council will help develop and evaluate topics, trainers, and training programs for professional DJs.

## TV Tip

Finally, with the new TV season now in full swing, it's time to share our *Mobile Beat* pick of the new TV season and it looks like the winner is "The Drew Carey Show." Not only is the show funny and totally politically incorrect, it is also the first TV show to include a character who runs a part time mobile DJ service. It's also set in Cleveland; how can it lose? (Assuming it's still on by the time your read this...check local listings for time and station).

## Online Update:

Each week, more and more DJs are becoming part of the action on the internet. If you are among the many spinners in cyberspace, check out these electronic DJ gathering places:

SERVICE	LOCATION/ADDRESS	SECTION/THREAD
USENET	alt.music.makers.dj	NEWSGROUP
USENET	alt.music.dance	NEWSGROUP
USENET	alt.rave	NEWSGROUP
USENET	alt.music.techno	NEWSGROUP
USENET	alt.music.karaoke	NEWSGROUP
USENET	alt.weddings	NEWSGROUP
CompuServe	MUSIC INDUSTRY FORUM	DJs/RADIO, TRAX Entertainment!
AMERICA ONLINE	MUSIC MESSAGE CENTER	Mobiles/Club Jocks/Equipment
TRAXnet	SCBBS.COM	DJs, PRODUCERS, ARTISTS
DANCENET	BBS: 410.235.5708	DJs, RECORD POOLS, LABELS
e-pro	BBS: 408.971.3776	DJs, RECORD POOLS, LABELS
LISTSERV	bpm-request@andrew.cmu.edu	BEATS PER MINUTE
LISTSERV	buckmr@pri.edu	Billboard Top 10 Charts
America Online (Live Chat)	DJ Net (Wednesdays & Sundays, 10PM ET.)	People Connection (Private room)
E-Mail listings for this column to	MobileBeat @AOL.COM	Mobile Beat: The DJ Magazine



# Three great ways to get on the fast track

One of the fastest ways to get on track is with the Trackmaster cartridge from Stanton. This high-performance cartridge is loaded with features: patented cantilever

design for the ultimate in precise tracking and back-cueing

performance; special fluorescent coating to illuminate the tracking path; integrated headshell design completely eliminates the need for cartridge mounting and wiring; special high-polished diamonds for longer groove life and lower diamond wear. Available in elliptical

version for studio and club application or in spherical version for heavy back-cueing and scratch-mixing applications.

Also available with one or two extra replacement styli.

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Johnny Medley, DMA Magazine

The Stanton DJ Pro 101 series headphones were designed with the professional DJ in mind. The special heavy-duty driver delivers extended bass performance that stands up to the most demanding applications. A long 12-foot coil cord allows greater freedom of movement. These headphones are individualized to allow the DJ preference in mounting features. The DJ Pro 101 is available as a single side headband (model # 101/HB), shoulder rest (model # 101/SR) or stick handle version (model # 101/STK). Choose the one that tracks best with your mix style.

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The Stanton DJ Pro 500/MC is for the fast track DJ who must talk and mix at the same time. This lightweight headset contains a heavy-duty driver with extended bass performance and a low impedance mic with a swing-away arm. The hands-free operation is also great for studio and announcer use.







# Tips N Topics for your small business

By Mike Buonaccorso

## More Adventures in Cyberspace

Back in the February/March '95 issue, we told you about a DJ whose reputation was seriously put in jeopardy by a bride who decided to take it upon herself to use the internet as her personal soapbox to "dis" his DJ company. It invited competing DJ companies the opportunity to take potshots under the cloak of anonymity.

In a recent lawsuit filed in Chicago, a business is trying to force America Online to reveal the name of a subscriber so they can sue the person for libel. If the motion is successful, it could have serious implications for the millions of online users.

The real question legal and technology experts are wrestling with here is where to draw the line between what constitutes freedom of expression and committing an online crime of libel. Much of what is expressed online often goes beyond opinion, and if the writer chooses to make a statement claiming it to be factual information, if the motion is successful, individuals could then find themselves subject to a lawsuit.

### TNT Top Tip

Slogan of the year: *Beware of bargains in bypass surgery, bungee jumping and music for your wedding reception.*

Manufacturers and their products frequently come up as topics of discussion in the DJ usergroups, and often in not too kind a light. Because of this, we'll keep on eye on any developments.

## Speaking of being anonymous

The Telephone Consumer Protection Act of 1991 makes it unlawful for any person to use a computer or other electronic device to send any message via a telephone fax machine without proper identification from the sending party. To comply with this law, program your fax machine with the date, time, company name and fax number.

## It's that time again

Don't miss these tax deductions:

From Thomas M. Bloch, president and CEO of H&R Block and son of Henry Bloch, the company's co-founder, and Home Office Computing Magazine, here are the five most frequently overlooked tax deductions.

1. Educational Expenses. These include tuition, books, supplies, seminar fees, if the education maintains or improves your skills in your present occupation. If you're self-employed, educational expenses are deductible on Schedule C; use Schedule A if you're an employee.

2. Expenses for volunteer work. Everyone knows you can deduct charitable contributions, but these also include out-of-pocket expenses related to volunteer services you perform for charity, such as purchasing and maintaining uniforms, buying supplies, and providing refreshments. You may also be able to deduct a portion of your travel expenses (12 cents per mile if you use your car, or actual automobile expenses).

3. Bad Debt. If someone owes you money, you can generally deduct it in the year which the debt becomes worthless. The loss must be based on your inability to collect the debt after having taken reasonable steps to do so.

4. Casualty Losses. If your equipment was damaged or destroyed due to some unforeseen event—accident, theft, fire, vandalism, or weather-related catastrophes, you may be entitled to deduct part of your loss.

5. Credit Card Fees and Finance Charges. This applies only to credit cards used for business. Fees and interest on personal credit cards are not deductible.

## 50 DJs nearly drown at sea

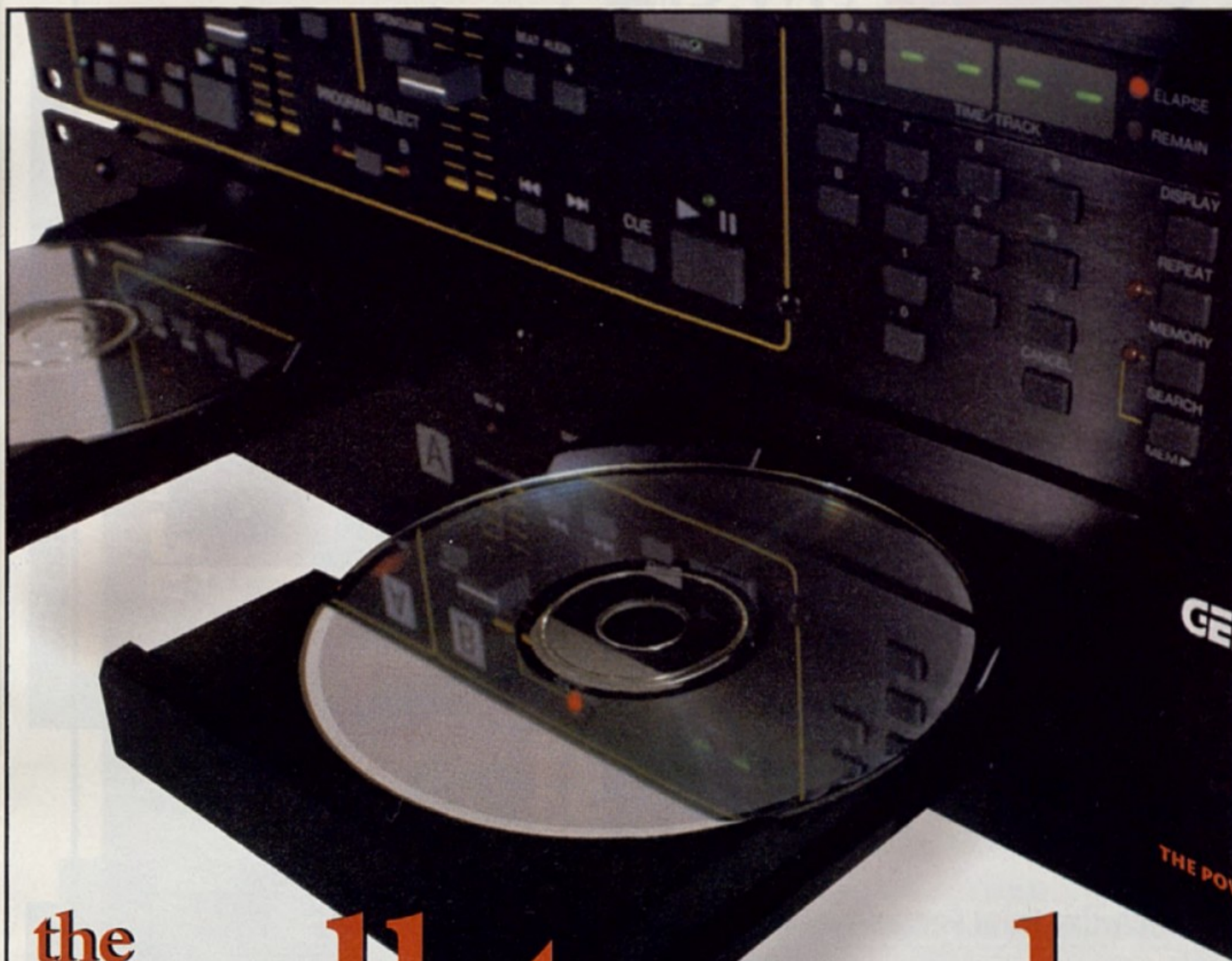
The recent annual MEGA DJ cruise met with near-disaster when the captain lost control of the ship and struck a bridge abutment. In the photo to

the right, DJs John Rozz and Mark Klatskin react in horror after three of

Mark's compact discs fell overboard. Cool heads prevailed, and the crowd returned to the dance floor to the beat of the Macarena.

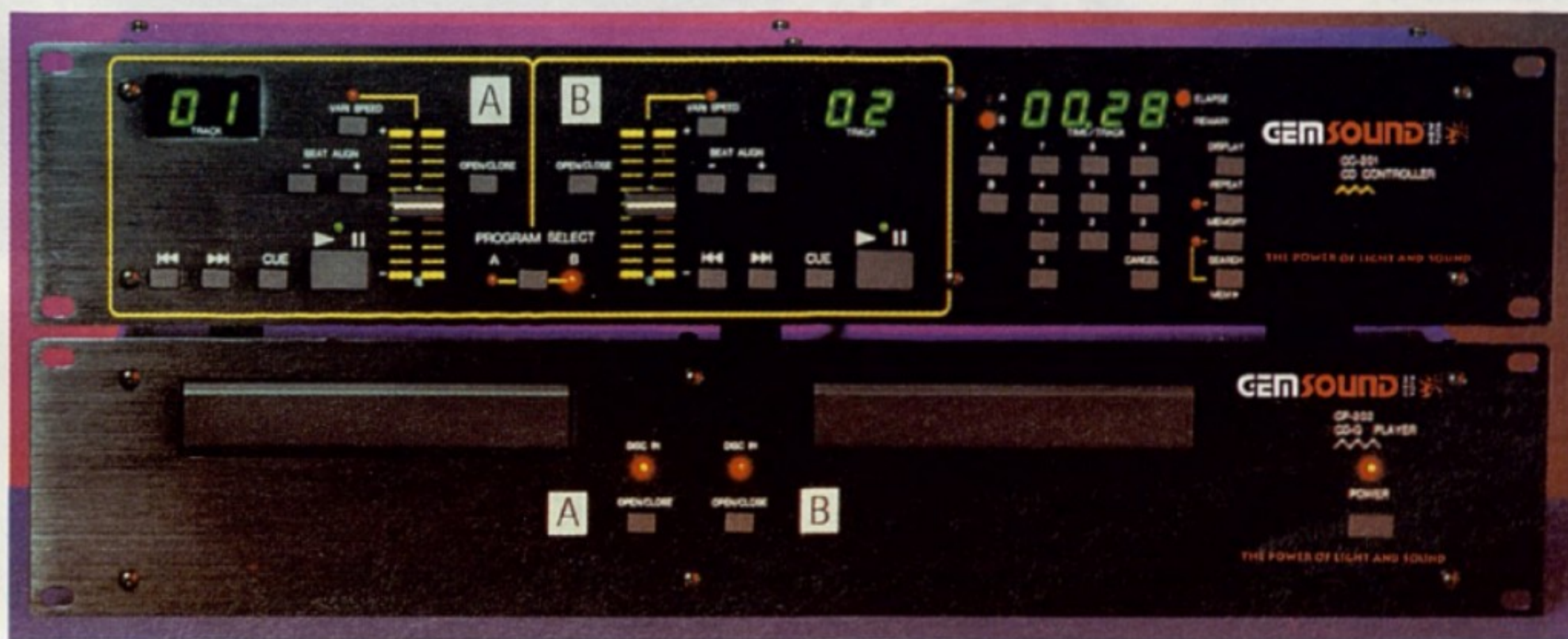






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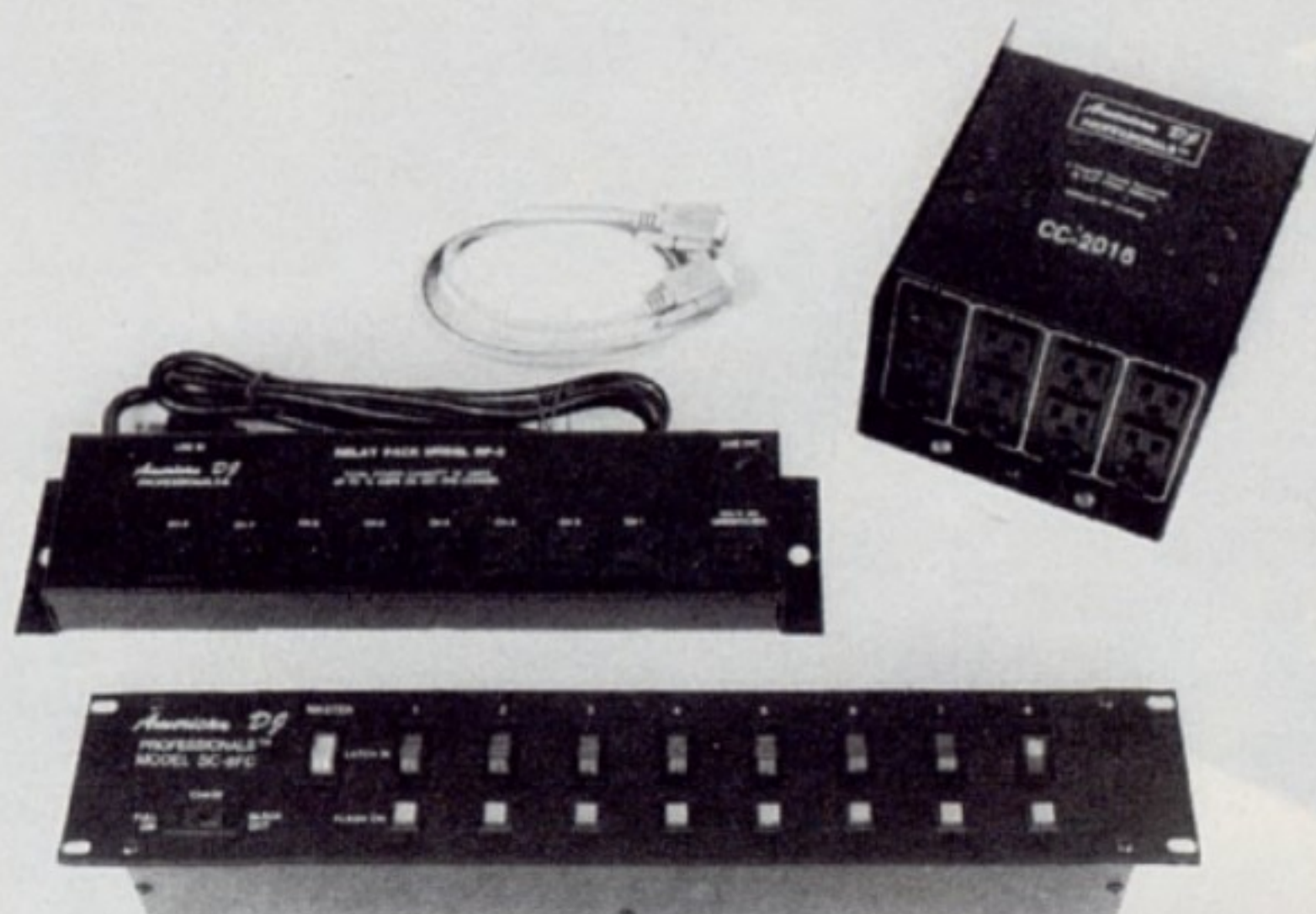




### New 8-channel light controller from American DJ

The SC-8FC is a complete 8-channel lighting control system featuring a low-voltage switching controller, 8-channel power pack, CC-2016 4-channel chase controller and control cables to link the two units. The controller offers chase control, momentary flash pushbuttons, all-on and black-out controls and on/off rocker switches for each channel. The 15-amp power pack has circuit breaker protection and eight grounded switched outlets. Ideal for mobile DJs. \$391

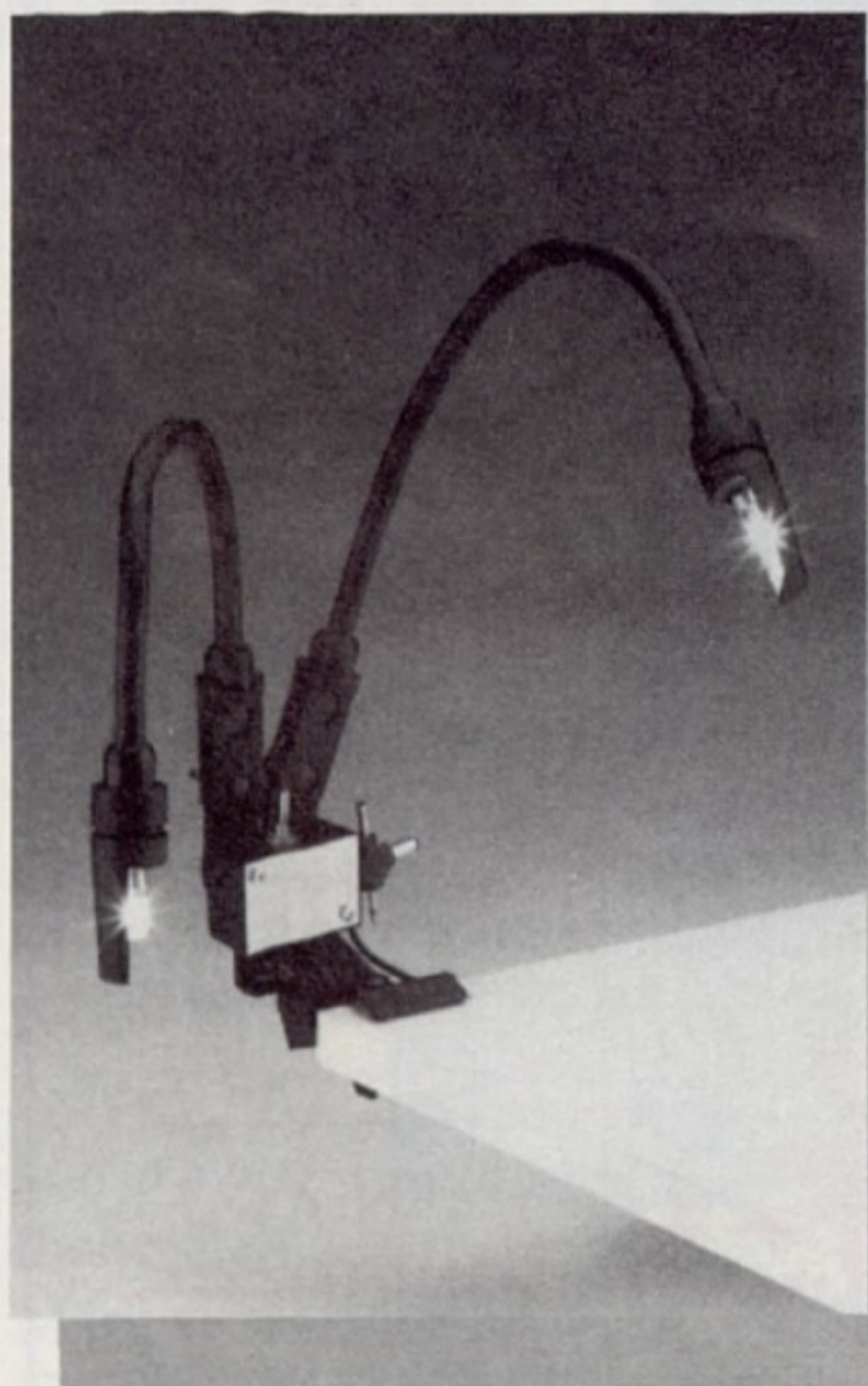
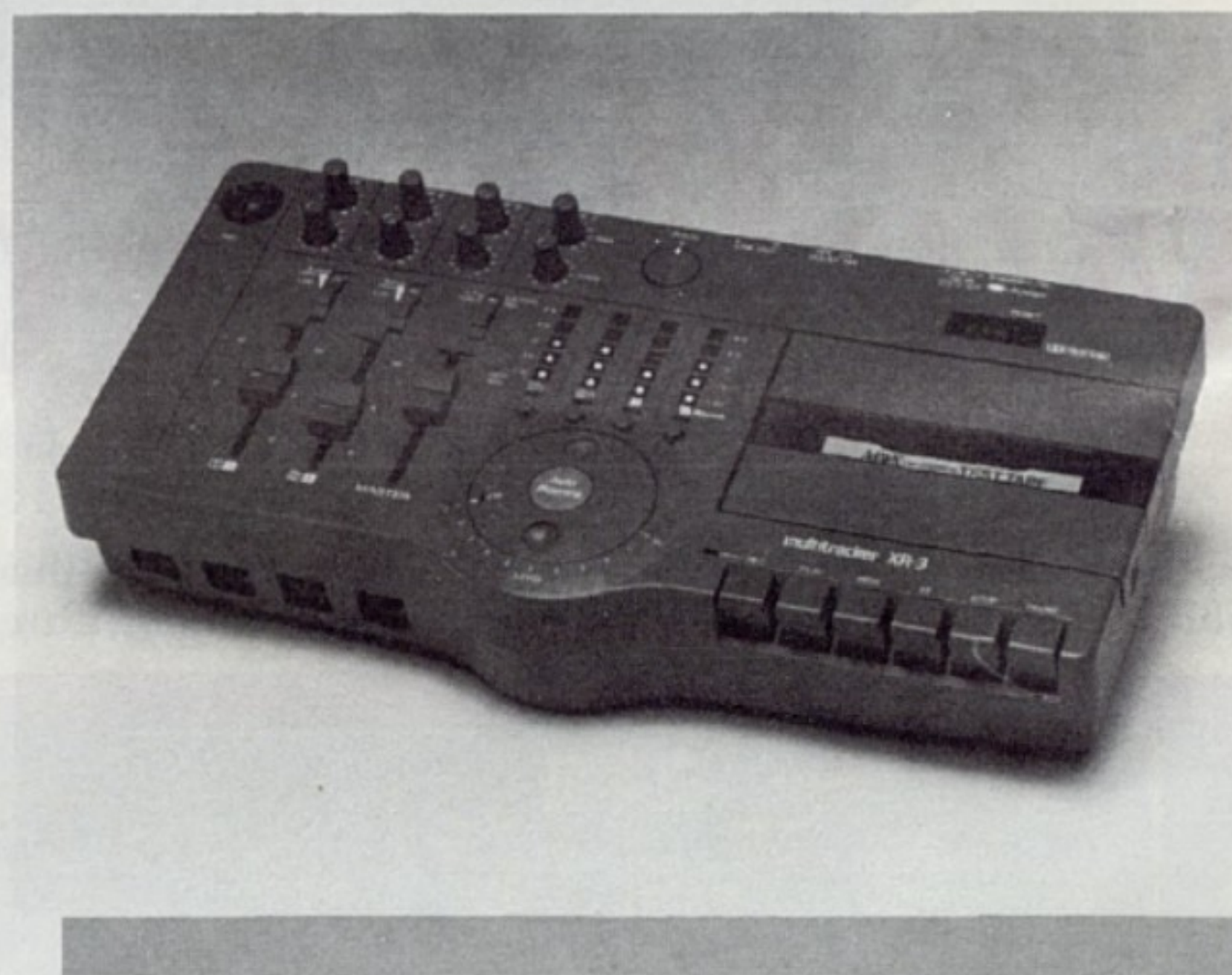
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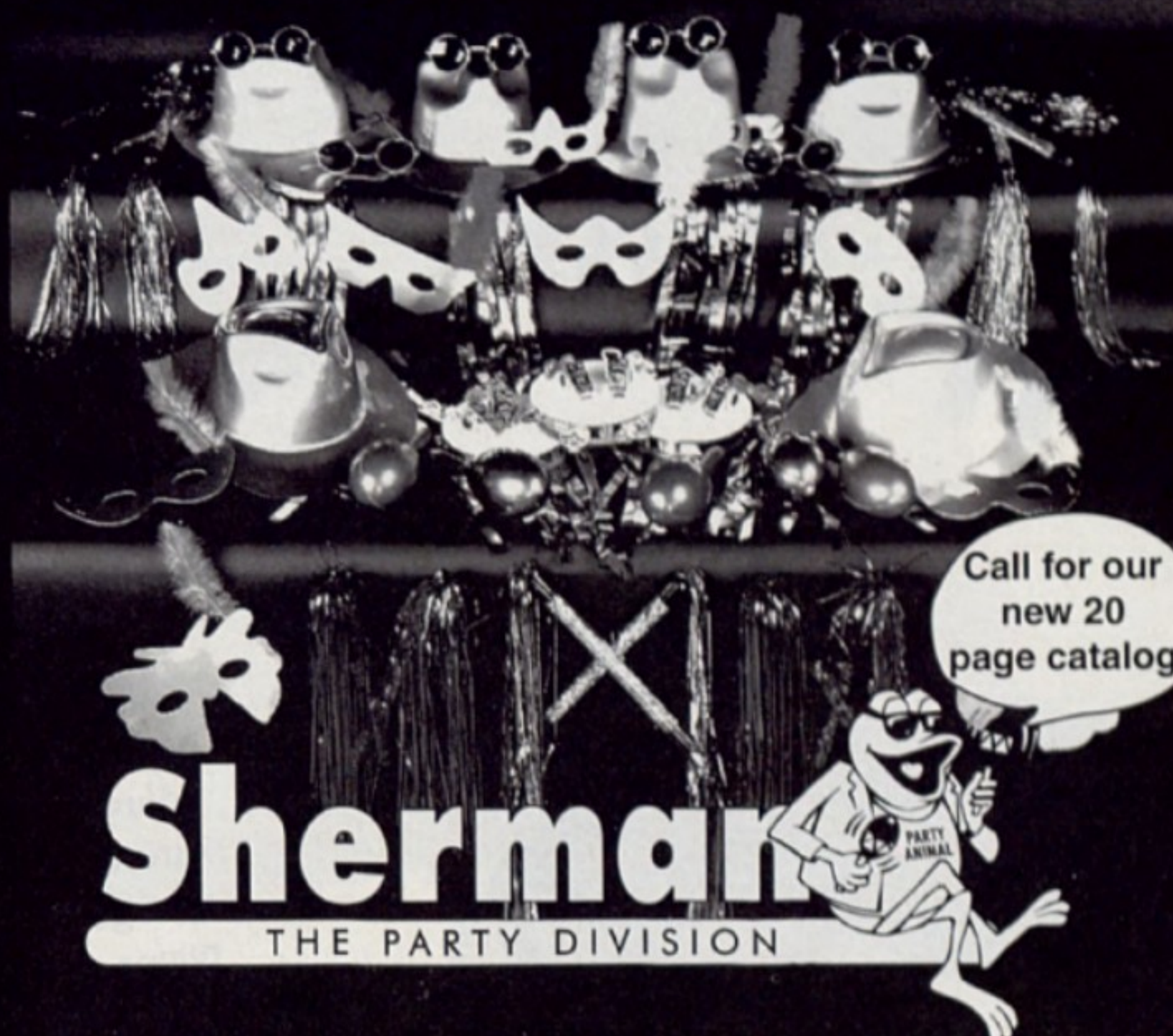
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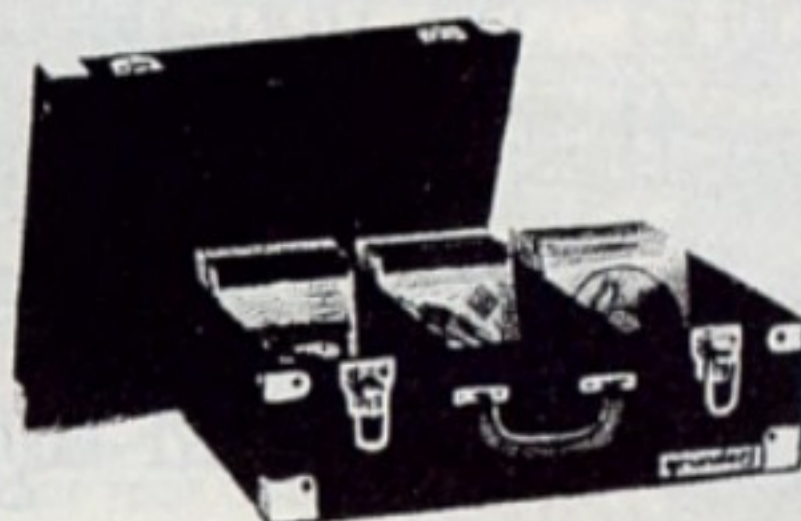
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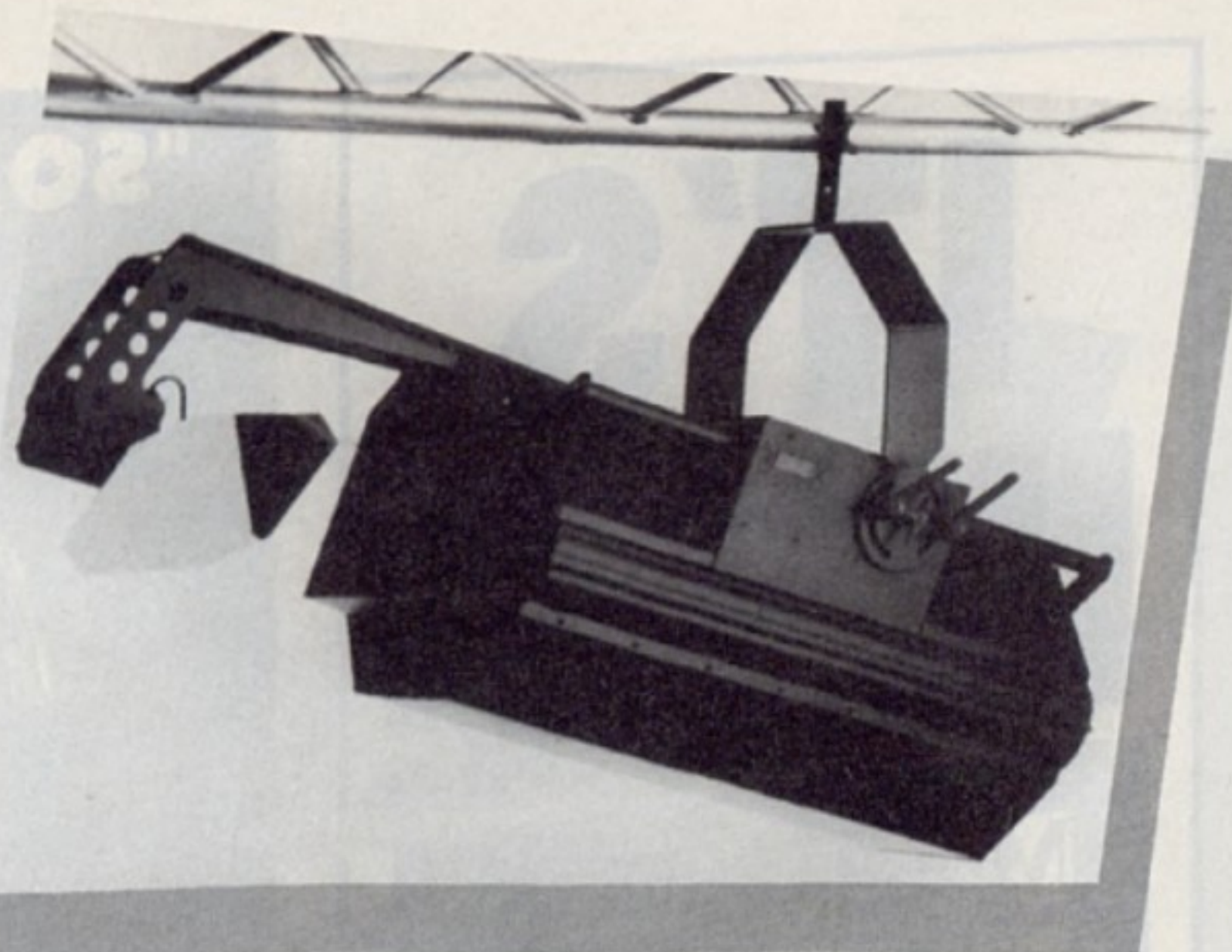
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### **New automated profile framing light fixture**

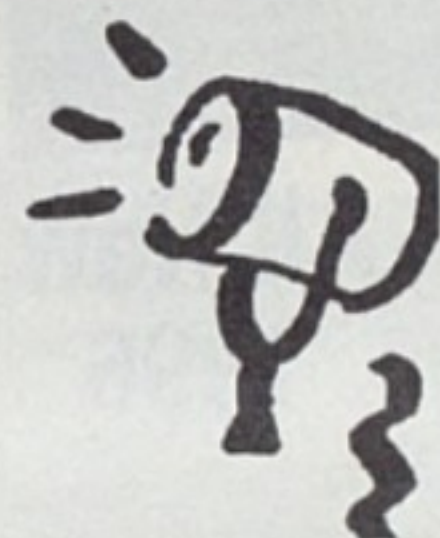
Martin has just introduced a fully automated light fixture utilizing a framing mechanism featuring a four-blade, eight-motor mechanism that provides unlimited and fine adjustment. The entire unit can swivel 20 degrees in either direction and supports full color mixing and uses four D-size gobos. Designed primarily for concert, theatrical and major club installations.

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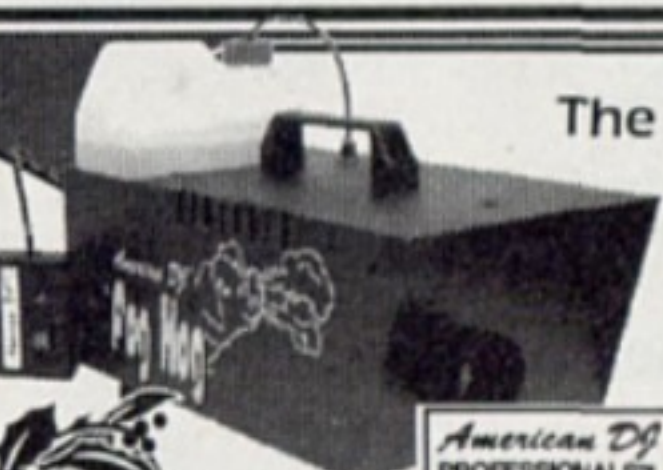
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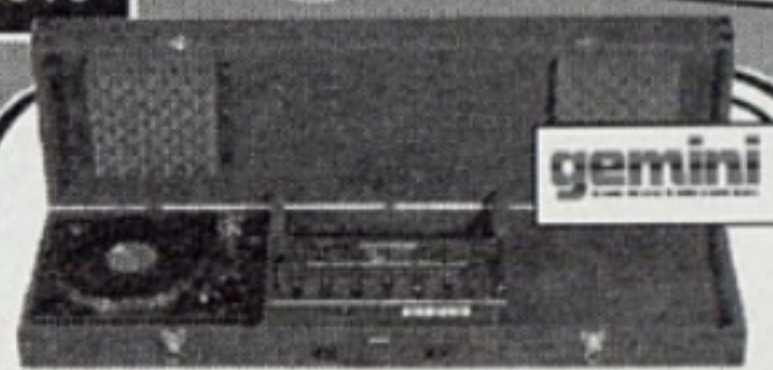
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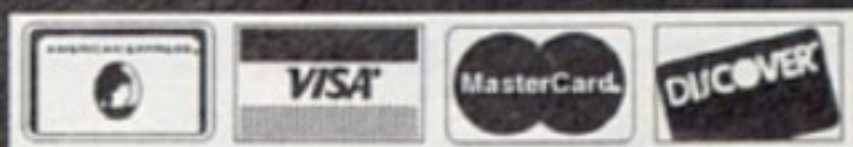


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# 5-4-3-2-1... Happy New Year!

By John Rozz

This coming December 31 will mark my 25th New Year's Eve party as an entertainer; 14 of the past New Year's have been as a DJ/Entertainer, the other 10 were as a front man in a soul band. So, to say the least, I think some of my formats work quite well.

For many of us New Year's is more than just a night out to play a dance, it's a total experience. It is a night where all your DJ'ing skills can be combined for high energy dancing through your choice selections of music, special lighting, effects, and contests. It is a night to bring out all of your lighting, old and new, and have a ball. Let's take a look at the evening.

Most New Year's Eve bashes hire a DJ to play from 7 p.m. until 2 a.m. I find that the early arrivals at the party are there just to socialize, have a cocktail and finger foods for the first two hours, so I keep my lighting off except for par cans (ambiance lights) and play music off what I call my "Quiet Storm" format. If you are familiar with radio in the large urban markets, you'll know just what I'm talking about. If not, the Quiet Storm format features sophisticated, romantic, and sometimes erotic ballads and R&B hits. The Quiet Storm music does not need to be ballads but it should be a good mixture: ballads, Jazz, R&B, and other easy-listening tunes. Any hits of the year that are not danceable should be played in this time slot. Also, a few Country and Contemporary Christian music selections will work quite well. I usually play all the great Quiet Storm hits of the year and as my assistant cues up the music I walk around and socialize with the guests.



This way I can get a feel for their requests for the evening and also let them know a little about what will happen throughout the evening. It is also a great time to network and hand out a few business cards.

## It's Showtime!

After the early part of the evening, it is time for TCB (taking care of business). Yes, this is one of the special nights for you to use all your great lights and effects to make this gig one of your most memorable. All the great hits of the past year along with the classics work just great. Another great portion of the gig can be your yearly Top 40 countdown. It does not have to be the Top 40, but the top 20, 15, or whatever works in your format for this evening. You can even juggle the music around so you can keep the BPM in a pattern.



Starting at 11 p.m., we start our hour-long countdown. Keeping the music pumping, we are in the last hour of the year and the excitement and energy of the people really come together on the dance floor. In the last five minutes I let them know we have five minutes left and I usually have something that is very techno and instrumental so I can do my own voice over for the countdown. And then 5 - 4 - 3 - 2 - 1 Happy New Year into "Auld Lang Syne." Then I play a few of the New Year's Eve classic songs for the next 15 minutes.

Remember New Year's Eve is a celebration of what the past year has brought and the beginning of what the next year will bring, so let the first hours of the New Year be memorable to your guests. Give them an all out high energy show to end the holidays and start off the New Year with an unforgettable party!

## A Few New Year's Eve Classics

Auld Lang Syne  
Auld Lang Syne

Auld Lang Syne  
Such A Night  
Amazing Grace  
Happy Holiday  
New Year's Resolution  
What Are You Doing New Year's Eve  
Happy New Year  
Rockin' Auld Lang Syne  
Ringing In A Brand New Year  
God Bless America  
I'm Looking Over A Four Leaf Clover  
Oh Dem Golden Slippers  
New Year's Medley

Guy Lombardo  
Lord Inventor & the Caribbean  
Rhythm Band  
Duke Ellington  
Aaron Neville  
Fats Domino  
Shells  
Roy Milton  
Orioles  
Lightening Hopkins  
Rockin' Stockings  
Dominoes  
Various  
Various  
Various  
Salsoul Orchestra



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# HISTORY OF THE WORLD

## THE DISCO VERSION



Play Something We Can Dance To!

By Jay Maxwell

**A**dolf Hitler is partly responsible for disco. Dancing to recorded music, especially American-style jazz, was prohibited in war torn France during the late 1930's and 1940's. It was during the German occupation of France that the jazz clubs went underground. A Parisian jazz club of this type became known as *la discotheque*.

Discotheque is a combination of two words which mean "a musical record" and "library." So a discotheque is really a music library which had its origin some sixty years ago in France. The French discotheques survived World War II. Fifteen years later in the United States, Chubby Checker's "The Twist" and the associated dance began a dance craze that had been unheard of since the Lindy and the Jitterbug dance craze several decades before.

In New York, the Peppermint Lounge became as close to a Paris discotheque that the United States had seen up until that time. Dance clubs seemed to flourish during the sixties all across the US. Bill Graham was one of the first to add a light show to a club. With the addition of a light show, the Fillmore West became one of the hottest clubs on the west coast. The dance clubs of the Sixties soon began to wither since prostitution and drug use seemed to become the rule instead of the exception at many of the major clubs. However, in the mid-Seventies the resurgence of dance oriented music had a revival. Clubs like Studio 54 brought about a world side excitement where the beat of the music was meant to do only one thing—make people dance. Initially, it was the gay subculture that kept disco alive, but then the movie *Saturday Night Fever* was released and changed everything. The soundtrack for this movie was strictly disco and be-

came the biggest selling album (over 30 million worldwide) up until that time. The soundtrack held this record in sales until it was surpassed by Michael Jackson's *Thriller*. The movie and the soundtrack brought the music to the general public. People from America and Europe began dancing to the beat of disco.

Soon after *Saturday Night Fever* was a success, artists like Rod Stewart ("Do Ya Think I'm Sexy?") and the Rolling Stones ("Miss You") took on a disco beat for some of their songs to ride the wave of disco popularity. The "rock and roll" group that had the most success because of the disco movement were the brothers Gibb, the Bee Bees. Ten years before disco, the Bee Gees were topping the charts with soft vocal pop hits like "To Love Somebody" and "How Can You Mend A Broken Heart?" but hadn't had a hit in years until they changed their style and went with the disco beat. Several of their songs were featured in *Saturday Night Fever*. They even warrant one of the top slots in this article's Top 40 list.

Although disco rode the tide of popularity from 1977 until early in 1980, it never really died. Most music doesn't die, but instead gets transformed into another form. Disco was transformed into the music of the early 80's in the form of new wave and danceable rock-disco (Queen's "Another One Bites The Dust"). If we look at the music of the 1990's we see the disco influence in the sound of Madonna, Paula Abdul, Janet Jackson and many more. Today many of the disco songs are making a big comeback. There were recently remixed versions of "We Are Family" (Staple Singers) and "I Will Survive" (Gloria Gaynor) and remakes of "Funkytown" (Pseudo Echo) and "Turn The Beat Around" (Gloria Estefan).

How does all this affect today's mobile disc jockey? Disco is for dancing

and dancers need a beat. Several of our own events recently have wanted nothing but "seventies disco." Although we would typically begin such an event with "pure" disco, we usually blend in a fair share of today's dance music. The result is an evening with the dance floor packed. As always with any event, make sure you sprinkle the right amount of ballads throughout the evening. Finally, take the advice of Wild Cherry... "Play that Funky Music."



## THE BEST OF DISCO

Artist	Song Title
1. Village People	Y.M.C.A.
2. Sister Sledge	We Are Family
3. Rick James	Super Freak
4. Bee Gees	Staying Alive
5. Chic	Le Freak
6. Commodores	Brick House
7. Donna Summer	Bad Girls
8. Lipps Inc.	Funkytown
9. Trammps	Disco Inferno
10. Chic	Good Times
11. Emotions	Best Of My Love
12. KC /Sunshine Band	That's The Way I Like It
13. Donna Summer	Hot Stuff
14. Van McCoy	The Hustle
15. Anita Ward	Ring My Bell
16. Amii Stewart	Knock On Wood
17. Gloria Gaynor	I Will Survive
18. Bee Gees	Night Fever
19. Donna Summer	Last Dance
20. Wild Cherry	Play That Funky Music
21. Vicki Sue Robinson	Turn The Beat Around
22. Village People	Macho Man
23. Kool & The Gang	Jungle Boogie
24. KC /Sunshine Band	I'm Your Boogie Man
25. Michael Jackson	Don't Stop 'Til You Get Enough
26. Donna Summer	MacArthur Park
27. Bee Gees	Tragedy
28. Taste Of Honey	Boogie Oogie Oogie
29. Cheryl Lynn	Got To Be Real
30. Chic	Dance, Dance, Dance
31. KC /Sunshine Band	Get Down Tonight
32. O'Jays	Love Train
33. Rose Royce	Car Wash
34. Jackson 5	Dancing Machine
35. EWF	September
36. Heatwave	Boogie Nights
37. KC /Sunshine Band	Shake Your Booty
38. Kool & The Gang	Ladies Night
39. Patrick Hernandez	Born To be Alive
40. Donna Summer	On The Radio



## Slide slips – Macarena moves in!



Time to pull the plug on the Electric Slide? May be. The *Macarena* (Mack'-a-ree-na) is a hot new dance that can really power up your show. It's easy to learn, won't interrupt the flow, and involves mostly hand claps with a few hip shakes so just about anyone can do it.

The *Macarena* is done to the song by the same name. The most popular version is *The Bayside Boys Mix*, by Los Del Rio (RCA 64407), which is presently climbing Billboard's Hot 100 Singles chart. This version was first released in Mexico in 1993, and became a big hit with tourists on cruise ships. A second version, by Los Del Mar broke last spring in the clubs of Montreal and quickly made its way onto Canada's national dance and contemporary hit radio charts. Numerous other versions and mixes, including a version are available. Interestingly, this is again a case where the song itself has become a mainstream hit mostly due to the efforts of mobile and club DJs.

### The steps

What's so special about *Macarena*? According to mobiles who have added it to their shows, it is hotter than Hot Hot Hot, Dollar Wine Dance or the Electric Slide. If you are using props and/or costumes, it will fit in even better.

Larry Sarlo, owner of Party Host Productions with over 20 years in the entertainment industry, says, "I have experimented with the dance for senior citizens, grammar school kids, weddings, birthdays, Mitzvahs, and clubs. The Spanish handclapping, latin beats and guitars are addictive! Even those who were reluctant in the beginning were soon up on the dance floor to learn the *Macarena* when they saw how easy it is and how much fun everyone was having. It's really a great dance. If you've ever been to the Caribbean, you'll know what I'm talking about."

Sarlo has put together a presentation for DJs who want to add *Macarena* to their shows. According to Sarlo, "We have the American version and it's awesome. A punchy bottom for added dance appeal and English words make it understandable." Purchase the song from Party Host and you'll receive a free narrative instruction of the dance with illustrations showing how the steps are taken. The illustrations feature the Party Host Caribbean Duck dancing each step just as you would dance them.

The American *Macarena* is available on a CD single from Party Host Productions. Call (609)782-8965. Price is \$8.95 each or purchase 5 at \$7.95 each + s & h, so you can begin the sensational dance at your next show.

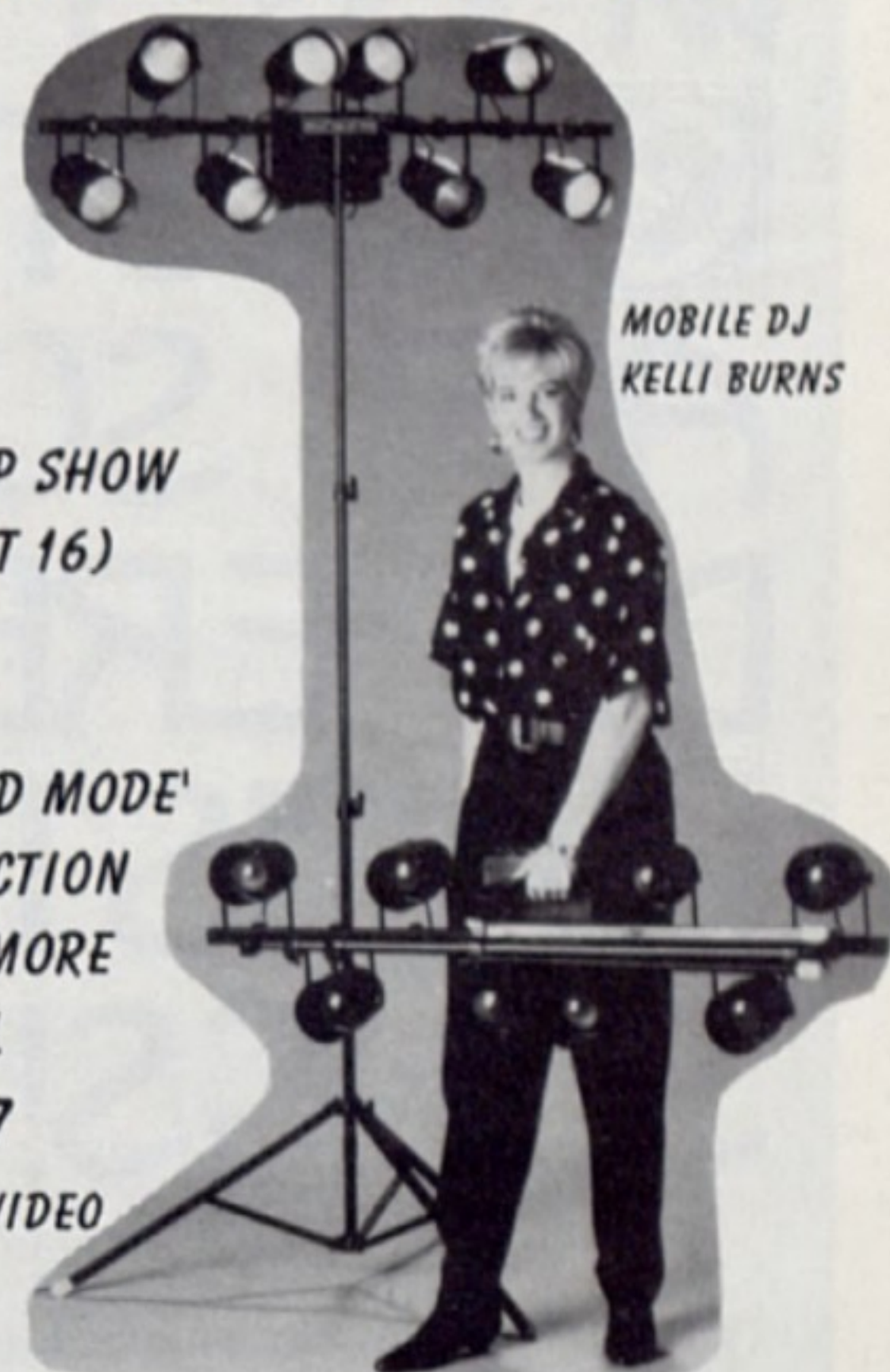


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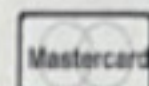
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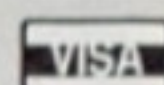
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# ALL I WANT FOR CHRISTMAS ARE SOME DIFFERENT CHRISTMAS SONGS!

Music News



Most Christmas music is about as exciting as being stuck in an elevator with the same loop of music playing over and over. Which reminds me: "The Best Of Elevator Music" is now out on CD, but that's another story. If you think Christmas music is the same old songs, then you must have a Ho-Ho-hole in your CD collection. There are many outstanding various artist Christmas albums with great productions and versions of the classics, as well as refreshingly original songs that will spice up your seasonal gatherings.

Most of the CDs listed here offer songs that go beyond traditional arrangements to more creative sounds of pop, rock, dance, alternative, hip-hop, and more, without losing that Christmas flavor. Despite the varied styles, the songs on these CDs are unmistakably seasonal, often upbeat and danceable, and several of the CDs also include traditional classics. Inevitably, each Christmas season offers late breaking new releases that may not have reached me by press time. With these CDs, you can be sure this Christmas season will not sound like the same old songs. Let the merriment begin!

## "Christmas Wishes"

Here's a great compilation highlighted by several excellent original tunes and a few classics. The styles are diverse, though mostly top 40. Here are some of the gems on this 19-track CD: *Do They Know It's Christmas* - Band Aid, (The best version ever of) *Please Come Home For Christmas* - Eagles, *Thank God It's Christmas* - Queen, *I Believe In Father Christmas* - Greg Lake, *I Wish It Could Be Christmas Everyday* - Roy Wood, *Step Into Christmas* - Elton John, *Christmas Time Is Here* - Ray Parker Jr., *Pretty Paper* - Roy Orbison, and others by Mud, Bing Crosby, Chris Deburgh, Boney M, Shakin Stevens, The Beach Boys, and more.

By Fred Sebastian



## "100% Christmas"

If you had to pick only two CDs to use at a seasonal party, this set could be all you need. Disc one is comprised almost entirely of original pop/rock greats or original renditions. Disc two is made up of traditional classics. With 40 tracks this set should have something for everyone. Disc one includes excellent tracks such as: *Merry Xmas Everybody* - Slade, *Last Christmas* - Wham, *I Believe In Father Christmas* - Greg Lake, *Soul Christmas* - Graham Parker & Nona Hendryx, *Another Rock 'N Roll Christmas* - Gary Glitter, *Christmas Day* - Squeeze, *Santa Claus Is Coming To Town* - Bjorn Again, and more. Disc two includes: *When A Child Is Born* - Johnny Mathis, *Peace On Earth/Little Drummer Boy* - Bing Crosby

## Fred's Picks

The following artists' albums are all must-haves for any serious Christmas collection. They've been selected for outstanding production and uniquely stylish renditions of familiar favorites and/or original songs. All are available on full-length CDs.

James Brown - *Santa's Got A Brand New Bag*  
 The Chipmunks - *All Albums*  
 Elmo & Patsy - *Grandma Got Run Over By A Reindeer*  
 Pat Godwin - *Reindeer Games*  
 Kenny G - *Miracles / The Holiday Album*  
 Bob Rivers Comedy Corps - *Twisted Christmas*  
 Bob Rivers Comedy Corps - *I Am Santa Claus*  
 The Stylistics - *Christmas*  
 Alan Jackson - *Honky Tonk Christmas*  
 Glenn Medeiros - *Christmas Album*  
 Michael Martin Murphy - *Cowboy Christmas*  
 Elvis Presley - *Complete Christmas*  
 Mariah Carey - *Merry Christmas*  
 Phil Spector - *Christmas Gift For You*  
 Randy Travis - *An Old Time Christmas*  
 Stevie Wonder - *Someday At Christmas*  
 David Benoit - *Christmastime*  
 The Tractors - *Have Yourself A Tractors Christmas*





& David Bowie, *The Christmas Song* (Chestnuts Roasting) - Mel Torme, *Hark The Herald Angels Sing* - St. Paul's Cathedral Choir, *Winter Wonderland* - Andrew Sisters, and more by Andy Williams, Doris Day, Perry Como, Harry Belafonte, Brenda Lee, and others. This CD is very danceable.

## "It's Christmas"

If your desire is for original rockin' Christmas hits like those mentioned in the prior two titles then "It's Christmas" is the way to go. Featured tracks include the original *Happy Christmas (War Is Over)* by John Lennon (not available on any other compilation), *Wonderful Christmastime* by Paul McCartney, and the tracks previously mentioned by Wham, Slade, Gary Glitter, Band Aid, Queen, Elton John, and the top Christmas hits of Brenda Lee, Beach Boys, Shakin' Stevens, and more. Twenty-one very danceable tracks in all.

"A Very Special Christmas Vols. 1 & 2" are among the biggest selling and best Christmas albums of recent years. Both volumes include all major top 40 artists performing original tunes and classics in various stylish versions and

## The Edge of Christmas

Oglio Records has again managed to fill a sock with cool Christmas treats from the rarities bin. The *Edge of Christmas* (Oglio 81585-2) includes the 1984 harmonic ballad from Queen, *Thank God It's Christmas*, Kate Bush's haunting 1986 version of *December Will Be Magic Again* and *Winter Wonderland* done by The Cocteau Twins in a style as sweet as rum sauce. On the upbeat side is a version funk/punk rendition of *Rudolph the Red-Nosed Reindeer* by the Smithereens and Dave Edmunds Rockabilly hit from 1982, *Run, Run, Rudolph*. As a bonus, Oglio has again included (it was also on last year's *The Coolest Christmas*) that classiest of recent Christmas classics *Peace on Earth/Little Drummer Boy* as sung by David Bowie and Bing Crosby on Bing's 1977 Christmas special.

Other cuts on *The Edge of Christmas* include:

<i>2000 Miles</i> .....	The Pretenders
<i>Christmas Is Coming</i> .....	The Payolas
<i>Fairytale Of New York</i> .....	The Pogues
<i>Merry Christmas (I don't want to fight)</i> .....	The Ramones
<i>Christmas Wrapping</i> .....	The Waitresses
Also check out- <i>The Coolest Christmas</i> (1994- OGL81570-2)	
<i>Happy Christmas (War Is Over)</i> .....	The Alarm
<i>Pretty Paper</i> .....	Roy Orbison
<i>Jingle Bells (Buala Bas)</i> .....	The Clancy Brothers
<i>Sleigh Ride</i> .....	The Ventures
<i>Rock &amp; Roll Christmas</i> .....	George Thorogood & Destroyers
<i>Santa Baby</i> .....	Eartha Kitt
<i>Rockin' Around The Christmas Tree</i> .....	Brenda Lee
<i>Little Saint Nick</i> .....	The Beach Boys
<i>Frosty The Snowman</i> .....	Cocteau Twins
<i>Christmas Everyday</i> .....	The Temptations
<i>Let It Snow, Let It Snow, Let It Snow</i> .....	Dean Martin
<i>Grandma Got Run Over By A Reindeer</i> .....	Elmo & Patsy
<i>Auld Lang Syne</i> .....	Guy Lombardo
<i>Peace On Earth/Little Drummer Boy</i> .....	David Bowie & Bing Crosby

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Need some extra Christmas cash?? Here is Steve Propes' list of the 15 Most Valuable Christmas 45s and the 5 Most Valuable Christmas LPs as taken from *The New Book Of Rocklists* by Dave Marsh and James Bernard (© 1994 Fireside).

#### 45s

- 1 "Hey Santa Claus," The Moonglows, 1954 (red vinyl 45 is a bootleg) - \$800
- 2 "It's Christmas Time," The Five Keys, 1951 - \$750
- 3 "Blue Christmas," Elvis Presley, 1957 - \$750 (RCA Victor 0808 promo 45 only, RCA Victor 0720, the 1964 reissue with picture sleeve, valued at \$50)
- 4 "Lonely Christmas," The Orioles, 1950 - \$500 (Jubilee 5017 on 45 only, Jubilee 5001 from 1949 issued only on 78 rpm)
- 5 "Rock N Rollin Santa Claus," The Hepsters, 1955 - \$400
- 6 "Love for Christmas," The Ebonaires, 1955 - \$300
- 7 "The Beatles Christmas Records," 1963 - \$250 (U.K. only release on flexi-disc)
- 8 "Cool Cool Christmas," The Sabres, 1955 - \$200
- 9 "Season's Greetings from The Beatles," 1964 - \$200 (sound card-paper; released in United Kingdom as "Another Beatles Christmas Record")
- 10 "Let Christmas Ring," The Coolbreasers, 1958 - \$150
- 11 "The Beatles Third Christmas Record," 1965 - \$125 (released by Beatles USA Limited Fan Club)
- 12 "Everywhere It's Christmas," The Beatles, 1966 - \$125 (vinyl-coated postcard)
- 13 "Christmastime (Is Here Again)," The Beatles, 1967 - \$125
- 14 "Santa Claus Boogie," The Voices, 1955 - \$80
- 15 "Beatles 1968 Christmas Record," 1968 (7-inch flexi-disc) - \$80

#### LPs

- 1 *Elvis Presley Christmas Album*, 1957 (original pressing only) - \$500
- 2 *The Beatles Christmas Album*, 1970 - \$100
- 3 *A Christmas Gift to You from Phil Spector*, 1963 - \$80 (original Phillies pressing only)
- 4 "Twas the Night Before Christmas," Huey "Piano" Smith, 1962 - \$75
- 5 *Charles Brown Sings Christmas Songs*, 1961 (original King issue #775 only) - \$50

all are danceable.

"Happy Holidays" is a great assortment of mostly classics in a variety of styles. It includes Jose Feliciano's (live but useable version of) *Feliz Navidad*, Paul McCartney & Wings' *Wonderful Christmastime*, an excellent version of *What Child Is This?*, by Tanya Tucker, *I Saw Mommy Kissing Santa Claus*, by Frankie Valli & The Four Seasons, *Jingle Bell Rock* by Bill Haley & The Comets, and others by Randy Travis, Nat King Cole, Anne Murray, Tony Bennett, The Beach Boys, and more.

#### "Yuletunes"

Refreshing! This CD of all original tunes should please a wider audience than you might expect from these lesser known alternative/pop/rock artists. Several outstanding dance tracks make this CD well worth buying. Artists include Mathew Sweet, Marti Jones & Don Dixon, Material Issue, Spongetones, The Puddles, and others. Definitely not the same old songs!.

"One Hour of Christmas" is a remixed version of the all-time great classic *Salsoul Jollies* by Vince Montana. A favorite of the dance scene, this is Christmas music and medleys done with classic disco flavor.

"Rockin' Christmas" is a two-CD set that includes most of the best oldies Christmas songs you'd want. A mix of classics and originals, it includes: *Run Rudolph Run* - Chuck Berry, *Little Saint Nick* - Beach Boys, *Rockin' Around The Christmas Tree* - Brenda Lee, *I Want Elvis For Christmas* - Eddie Cochran & Holly Twins, *Sleigh Ride* - The Ventures,

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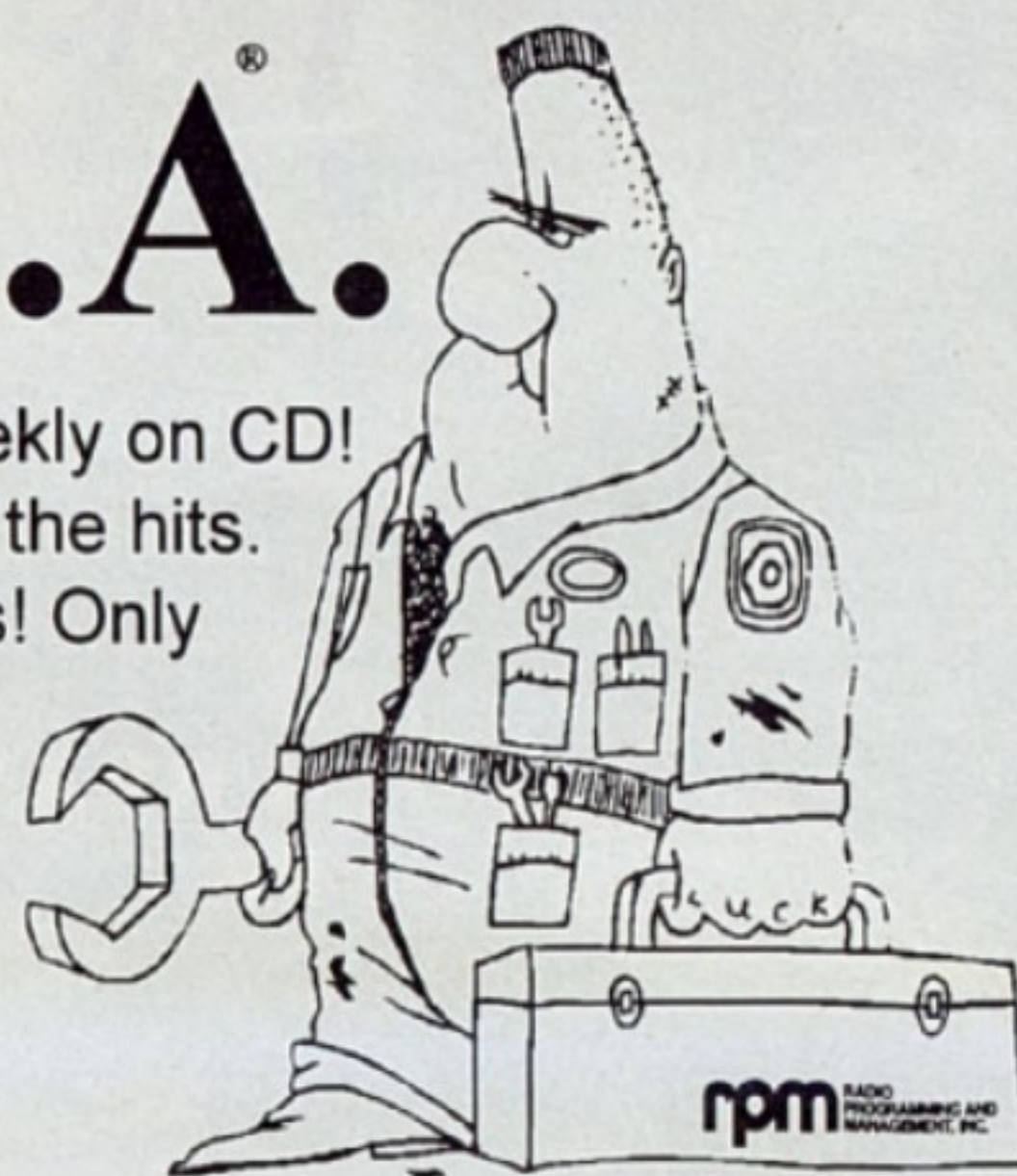
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*Silver Bells* - The Supremes, *Christmas Auld Lang Syne* - Bobby Darin, *Jingle Bell Rock* - Bobby Helms, *Christmas (Baby Please Come Home)* - Dion, *Feliz Navidad* - Jose Feliciano, *Frosty The Snowman* - Jan & Dean, *Rudolph The Red-Nosed Reindeer* - The Smithereens, *Winter Wonderland* - Aretha Franklin, *Blue Christmas* - Booker T & The MG's, *Christmas Day Is Here* - Fats Domino, *All I Want For Christmas Is My Two Front Teeth* - Spike Jones, and many others, 40 tracks in all.

Released last season, "Coolest Christmas," by Oglio Records, turned out to be a huge seller. This CD offers a fine lineup of sought after Christmas tunes that, at the time of release, were not on other CDs. This year's follow-up, "The Edge Of Christmas," is a good collection of original tunes, renditions, and rarities (See sidebar).

"Christmas Tradition Vol. 3" contains great versions of classics produced with a country style. It includes Randy Travis, Texas Tornados, Kenny Rogers, Kathy Mattea, Holly Dunn, Travis Tritt, Sons of San Joaquin, and more. Both fast and slow dance music is found here.

"Christmas For The '90s Vols. 1 & 2" offers classics done by some of the biggest and best in contemporary country, including: Garth Brooks, Tanya Tucker, Eddie Rabbitt, Sawyer Brown, Suzy Boguss, Wild Rose, and more. Fast and slow music offers something for everyone.

"A GRP Christmas Vols. 1 & 2" is an excellent collection of contemporary jazz/new age artists doing mostly instrumental versions of the classics. The volumes include: Dave Grusin, David Benoit, Diane Schurr, Tom Scott, Lee Ritenour, Dave Valentin, Acoustic Alchemy, Spyro Gyra,

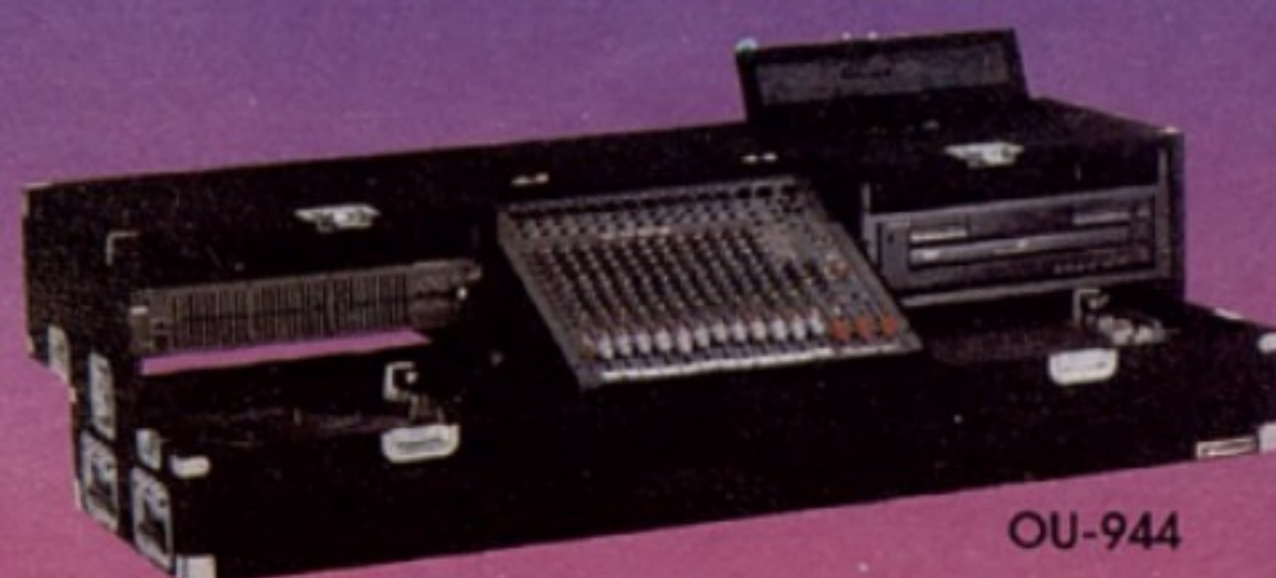


## It's Santa Claws

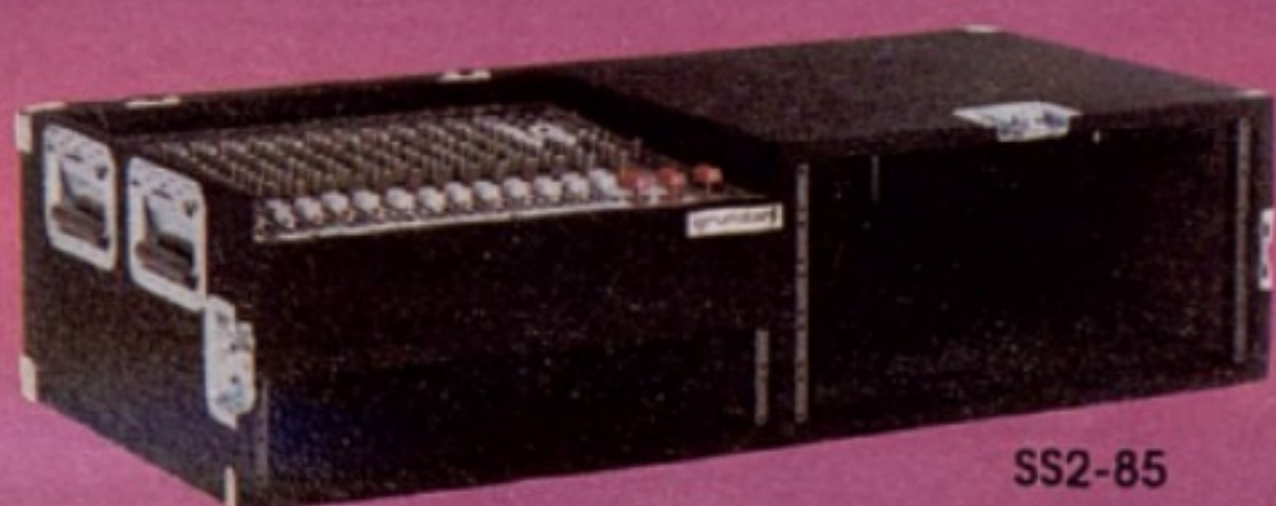
Along the offbeat side of holiday music, "Jingle Dogs: Christmas Unleashed" is the debut release of real dogs singing 15 of your favorite Christmas songs, including "Jingle Bells Boogie", "Deck The Halls", "Oh Christmas Tree" among others.

At the same time, the legendary Jingle Cats are still flying high on the success of their back to back holiday releases "Meowy Christmas" and "Here Comes Santa Claws", with a total of 38 cuts between the two performed by real singing kittens. Although it sounds like a lot, the holidays are a perfect time to try to get as much pussy as you can. Order "Dogs" or "Cats" by calling 800-XMAS CAT.

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# 'Tis the season...

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Rhino Records continues their variety of offerings of holiday music with the release of four new collections, bringing their Christmas catalogue titles to over thirty.

SANTAMENTAL JOURNEY is a collection of 16 definitive renditions of standards of the pop vocal era, including Perry Como, Doris Day, Rosemary Clooney, and others recalling an earlier time of winter wonderlands and chestnuts roasting on an open fire.

BILLBOARDS TOP CHRISTMAS HYMNS reminds us of the reason Christians celebrate this holiday. The ten tunes are all traditional carols or devotional songs performed by some of the pop world's finest and the nation's top choirs and orchestras, selected from the best-selling Christmas albums from the late 1950's to the mid-1960's.

For those who spin to the beat of a different drummer boy, PUNK ROCK XMAS gathers 18 hard-core holiday songs from some of the leading lights of the late 70s/early 80s, including cuts like A Merry Jingle by The Greedies or Mr. Grinch by DI.

The fourth new release, HOLIDAYS IN DEMENTIA, is a collection of hand-picked crazy carols by Rhino's resident comedy record curator himself, Dr. Demento. This 18 track collection leans most heavily on recordings from the 80s and 90s, with a few evergreens (i.e. Spike Jones and Ray Stevens) mixed in.

Available through retail outlets or by calling Rhino Mail Order at 800-432-0020.

Patti Austin, Kevin Eubanks, and more.

"Jazzy Wonderland" offers real jazz gems by many of the best vocalists and musicians. Classics by Harry Connick Jr., Branford Marsalis, Grover Washington, Nancy Wilson, Tony Bennett, Wynton Marsalis, and others, can be found here.

"Tarjeta De Navidad" offers excellent contemporary Latin Salsa Christmas originals. With collaborations by some of the biggest names in Salsa, including: Gilberto Santa Rosa, Johnny Ventura, Danny Rivera, Grupo Wao, Luis Enrique, Tony Vega and more. It is very danceable.

"Christmas Comedy Classics Vols. 1 & 2" has great comedy hits like, *The Chipmunk Song*, *Twelve Gifts Of Christmas*, *Monster Holiday*, *Deck The Stalls*, and *Grandma Got Run Over By A Reindeer*. Artists include: The Chipmunks, Mel Blanc, Allan Sherman, Weird Al Yankovic, Stan Freberg and more.

"Buddy Miles' Greatest Christmas" (also released as "Christmas With The California Raisins") offers great versions and productions of classic and original songs done to the sound of

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Motown (à la Phil Spector). An excellent CD under either title and very danceable.

"A Motown Christmas" is perhaps the best of the Motown Christmas albums with a swinging collection of the superstars that made the label famous. Upbeat and unmistakably danceable in the Motown oldies tradition, it includes artists such as the Jackson 5, Diana Ross & The Supremes, Smokey Robinson & The Miracles, The Temptations, and Stevie Wonder.

"Happy Hanukkah, My Friend," by Konecky & Wilde, is an excellent holiday album that can compliment any seasonal party. The style of these songs are very much in keeping with the season and the tunes are flavored with the pop sound of the holidays (not ethnic). The music is Christmas, but the lyrics celebrate Hanukkah, which makes it a great CD for both Jewish and mixed gatherings. It includes traditional Jewish and great original tracks done to rock, reggae, pop, and jazz.

Have A Swingin' Christmas and Happy Holidays!



## New Releases

### Party at the frat house

When Rhino released the first LP (vinyl in those days) in the "Frat Rock" series it was heralded as the first DJ usable party compilation... every track was a playable hit. Now Rhino has moved into the 70's with three new Frat Rock CDs. Like their predecessors, they are loaded. Here are the tracks:

#### Frat Rock More of the 70's:

1. *Life's Been Good* ..... Joe Walsh
2. *Smoke On The Water* ..... Deep Purple
3. *Radar Love* ..... Golden Earring
4. *Hair Of The Dog* ..... Nazareth
5. *The Loco-Motion* ..... Grand Funk
6. *Rock And Roll Part 2* ..... Gary Glitter
7. *Can't Get Enough* ..... Bad Company
8. *Slow Ride* ..... Foghat
9. *Oh Well* ..... Rockets
10. *Ramblin Man* ..... Allman Brothers Band
11. *Sleepwalker* ..... The Kinks
12. *It's A Heartache* ..... Bonnie Tyler

#### Frat Rock The 70's:

1. *Takin' Care Of Business* ..... BTO
2. *We're An American Band* ..... Grand Funk
3. *Smokin' In The Boy's Room* ... Brownsville Station
4. *Free Bird* ..... Lynyrd Skynyrd
5. *Hot Blooded* ..... Foreigner
6. *School's Out* ..... Alice Cooper
7. *More Than A Feeling* ..... Boston
8. *Do You Feel Like I Do (Live)* .. Peter Frampton
9. *My Sharona* ..... The Knack
10. *Signs* ..... Five Man Electrical Band
11. *Lola (Live)* ..... The Kinks
12. *Joy To The World* ..... Three Dog Night

#### Frat Rock The 80's:

1. *Addicted To Love* ..... Robert Palmer
2. *Centerfold* ..... The J. Geils Band
3. *Whip It* ..... Devo
4. *The Heat Is On* ..... Glenn Frey
5. *Nothin' But A Good Time* ..... Poison
6. *Sports Fans* ..... The Tubes
7. *Hot Hot Hot* ..... Buster Poindexter
8. *867-5309/Jenny* ..... Tommy Tutone
9. *Rock This Town* ..... Stray Cats
10. *Our House* ..... Madness
11. *Goody Two Shoes* ..... Adam Ant
12. *Living After Midnight* ..... Judas Priest

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# Christmas Present

Top-Selling Christmas Albums Of Last Year  
(according to Billboard magazine, Dec. 3, 1994)

- 1 Miracles: The Holiday Album-Kenny G-Arista
- 2 Merry Christmas-Mariah Carey-Columbia
- 3 Christmas Album-Mannheim Steamroller-American Gramophone
- 4 A Fresh Air Christmas-Mannheim Steamroller-American Gramophone
- 5 When My Heart Finds Christmas-Harry Connick, Jr.-Columbia
- 6 Christmas Interpretations-Boyz II Men-Motown
- 7 Holly & Ivy-Natalie Cole-Elektra
- 8 A Very Special Christmas 2-Various Artists-A&M
- 9 Home For Christmas-Amy Grant-A&M
- 10 Let There Be Peace On Earth-Vince Gill-MCA
- 11 A Very Special Christmas-Various Artists-A&M
- 12 The Christmas Album Volume II-Neil Diamond-Columbia
- 13 The Christmas Song-Nat King Cole-Capitol
- 14 Christmas Album-Barbra Streisand-Columbia
- 15 Chant Noel-Benedictine Monks Of Santo Domingo De Silos-Angel
- 16 Soulful Christmas-Aaron Neville-A&M
- 17 Christmas Through Your Eyes-Gloria Estefan-Epic
- 18 The Christmas Album-Neil Diamond-Columbia
- 19 It's Christmas Time-Crosby/Sinatra/Cole-Laserlight
- 20 Beyond The Season-Garth Brooks-Liberty
- 21 Christmas Portrait-The Carpenters-A&M
- 22 Honky Tonk Christmas-Alan Jackson-Arista
- 23 If Every Day Was Like Christmas-Elvis Presley-RCA
- 24 Meowly Christmas-Jingle Cats-Jingle Cats
- 25 Snowfall-The Christmas Album-Tony Bennett-Columbia
- 26 A Winter's Solstice Volume IV-Various Artists-Windham Hill
- 27 A Family Christmas-John Tesh-GTS
- 28 The Sweetest Gift-Trisha Yearwood-MCA
- 29 Christmas With...-The Mormon Tabernacle Choir-Laserlight
- 30 Vol.2 1955-Present-Billboard's Greatest Christmas Hits-Rhino
- 31 December-George Winston-Windham Hill
- 32 Christmas Favorites-Carreras-Domingo-Pavarotti-Sony Classical
- 33 A Charlie Brown Christmas-Vince Guaraldi-Fantasy
- 34 Merry Christmas-Johnny Mathis-Columbia
- 35 Give Love At Christmas-The Temptations-Motown
- 36 A Romantic Christmas-John Tesh-GTS
- 37 Elvis' Christmas Album-Elvis Presley-RCA
- 38 White Christmas-Bing Crosby-Laserlight
- 39 Merry Christmas Strait To You-George Strait-MCA
- 40 WCBS-FM The Ultimate Christmas Album-Various Artists-Collectibles

The Best of '95



## The Best Series in the World!

By Fred Sebastian

Album covers (which of course mean CDs) of various-artist compilations often make claims with their titles in order to ring up more sales. In the case of "The Best XXXXX Album In The World...Ever!" series, the title is not completely off.

### The Best Series

Regardless of how many times they try to achieve this lofty goal, one thing is for sure, virtually all the releases in this series have contained a very impressive lineup of major artists and top-of-the chart hits. Each release in this series is a two-CD set usually containing 40 tracks of predominantly contemporary hits with a scattering of continuing favorites thrown in. Because the majority of the tracks on each of these CDs are often used and requested tracks, this series has turned out to be the best selling series of CDs ever! Whatever type of music you have slated, you can almost do an entire evening from any one of these two-CD sets.

Following the list of available CD's as of this printing (there's surely more to come) are two new ones I'll tell you about:

The Best Dance Album In The World... Ever! 5 volumes.  
The Best Rock Album In The World... Ever! Vols. 1 & 2.  
The Best Reggae Album In The World... Ever! Vols. 1 & 2.  
The Best Country Album In The World... Ever!  
The Best Summer Album In The World... Ever!  
The Best Rock 'N' Roll Album In The World... Ever! (Oldies).  
One of the new releases in this series is strangely titled "The Best... Album In The World... Ever!", which should have been titled The Best Alternative Album... Ever. Unlike most of the prior releases this one has a British flavor. There are several artists on



## Fred's favs from '95

The following are selected for consistent excellence throughout all volumes released. To qualify as a series, these titles have released more than one volume. This list does not include all the excellent single-issue releases in '95 and may even miss some of the best in a series, for that I apologize — but watch future issues.

**Dance Massive** - Contemporary dance including top 40 and club hits, all 2-CD sets, 3 volumes.

**Dance Zone Level** - Consistently includes the latest in breaking and existing top club and dance hits. All 2-CD sets, 9 volumes.

**The Best Albums In The World... Ever!** - See the rest of this article for full information and new releases.

**Club Mix '95** - Nonstop or trackable megamixes of full-length versions of some of 95's biggest smash club hits. Single CD, 2 volumes.

**Party Megamix** - Among the most popular series of medley CDs around. It includes up to 16 medleys with such rare gems as "Frank Sinatra Medley," and "Imagination Megamix," and "Club Latino." Single CDs or all 3 volumes available in a box set.

**Jive Bunny** - The most popular series of medley CDs. The most recent being "Best Of" and "Rock & Roll Dance Party." 4 available.

**Do It Again** - Also, *Famous Dance Cover Hits*. Easily the best series of cover versions. Top hits — dancified! All 2-CD sets, 7 volumes.

**The Complete Jewish Party Collection** - The most impressive and largest series of Jewish party and special occasion music. 4 volumes, single CDs.

**Dance Classics: The Hits or All DJs Have a 12-inch Version** - Dance Classics is still the best and most extensive series of 12-inch club versions of 80's dance. Single CDs, 16 volumes. "All DJs..." series are nonstop (premixed or trackable) versions of many of the classic tracks on the Dance Classics series. Single CDs, 3 volumes.

**Those Wonderful Years** - Excellent and extensive series of 1920s through 1950s pop, swing, and big band. Single CDs, 15 Releases.

**Only Rock 'N' Roll** - The biggest selling rock/pop series this year. Each single CD covers a five-year period from 1955 through 1989. Single CDs, 8 releases.

**Sun Jammin'** - Best in a series of summer top 40 hits. Single CDs, 5 volumes. Watch for upcoming "Snow Jammin'."

**Bobby Morganstein Productions** - This series continues to impress. The most extensive collection of made for DJ titles available. All single CDs except Vol. 10 (2 CD), 11 volumes.

**Disco Nights** - The finest collection of disco since "Mega Hits Dance Classics" (now mostly out of print). Features many hits not previously available on compilation. Single CDs, 9 volumes.

**Bass Bomb** - The title and subtitle (Latin hip-hop) are misleading. This is an excellent series of freestyle. Single CDs, 4 volumes.

**Just Can't Get Enough - New Wave Hits Of The 80's** - No shortage of rock you can dance to. Single CDs, 15 volumes.

**Dance Mix USA and Dance Mix '92 through '95** - Top dance chartbusters pre-mixed (nonstop) or trackable. Most extended versions. Single CDs, 8 volumes.

**Old School** - Great collection of classic danceable hip-hop and R&B. Single CDs, 5 volumes.

**Kickin' Country** - Good collection of 90's country hits and superstars. Single CDs, 2 volumes.

**MTV Party To Go** - Great collection of major dance hits remixed and nonstop or trackable. Single CDs, 7 volumes.

**Now or Now Dance** - Excellent collection that features the newest of top forty or dance superstars and superhits. Each release is a 2-CD set, 35 volumes; though most earlier volumes are out of print.

**Today's Ballroom** - Great collection of contemporary ballroom performed in strict tempo by the Ray Hamilton Orchestra. Songs listed with appropriate dance. Single CDs, 6 volumes.

**Hooked On...** - Continues to offer excellent medleys and even the earliest "Hooked On Classics" and "Hooked On Swing" are still popular. The newest excellent release is "Hooked On The 60's." Single CDs, approximately 20 volumes.

this compilation that are not (perhaps yet) popular in the United States, but that shouldn't keep you from getting good use of this CD with the rock/alternative crowd.

Here's some of the 40 tracks included that you should be playing. *Waking up* - Elastica, *Girls From Mars* - Ash, *Whatever* - Oasis, *A Girl Like You* - Edwyn Collins, *Do You Remember The First Time* - Pulp, *Zombie* - The Cranberries, *Today* - Smashing Pumpkins, *Sit Down* - James, *Wake Up Boo!* - The Boo Radleys, *Screamager - Therapy?*, *Supersonic* - Oasis, *Connected* - Stereo MC's, *Out Of Space* - The Prodigy, *True Faith '94* - New Order, *Unbelievable* - EMF, *Personal Jesus* - Depeche Mode, *15 Years* - The Levellers. Also included are artists such as: Blur, Jesus Jones, Morrissey, The Shamen, Stone Roses, and more.

"The Best Rock Ballads In The World... Ever!" is the second newest release in this series. Here's another impressive showing of why this series is so popular. Some included tracks are: *I Wish It Would Rain Down* - Phil Collins, *Romeo & Juliet* - Dire Straits, *I'll Stand By You* - The Pretenders, *Eternal Flame* - The Bangles, *Show Me Heaven* - Maria McKee, *Wind Of Change* - Scorpions, *Black Velvet* - Allannah Myles, *Is This Love* - Whitesnake, *Valerie* - Steve Winwood, *Walking In Memphis* - Marc Cohn, *(I Just) Died In Your Arms Tonight* - Cutting Crew, *Listen To Your Heart* - Roxette, *If I Could Turn Back Time* - Cher, and more.

### Let's Get Ready To Rumble!

There is a seduction to DJ'ing. When it's good, you capture attention and build an increase in motivation which turns into excitement and then peaks into a party frenzy. Then, when the energy is spent, you ever so



## Best of 1995 Con't

gently let the glow mellow and slip away with a touching goodnight sweetheart. Sound like you? If it does, then you know that each stage is important.

Motivational dancers, aerobics instructors, gyms and sporting events are good examples of the influence and importance of motivational music. Sporting events are the best example of good use of motivational music and there are two new compilations (in addition to two prior releases) that focus on capturing the motivation and excitement of the games. With hockey, basketball, and football seasons in full swing these compilations can also keep your dance floor filled right into overtime.

"Power Plays - Sports Anthems" is a new release that features for the first time on a various artist CD Billy Idol's rendition of *Mony, Mony*, and also serves up many great club and rock classics. Included in the 18 tracks are: The excellent and rare *Live Is Life - Opus*, *Get Ready For This (USA remix)* - 2 Unlimited, *The Power - Snap*, *Move This (Shake That Body)* - Technotronic, The new and improved version of *Whoomp! There It Is* by Clock, *Rock & Roll (Part II)* - Gary Glitter, *Oh Yeah* - Yello, *Pipe Dreams* - Yakoo Boys, *Mr. Personality* - Chic, *Reach For The Stars* - Power Play, *Celebration* - Kool & The Gang, and more. Definitely crowd moving appeal.



ESPN Presents "Jock Rock" and "Jock Jams" are two prior releases full of champion crowd-rousing pleasers. "Jock Rock" serves up a collection of many of the finest in familiar classic rock tracks and "Jock Jams" pumps out more recent top hits in dance and hip-hop. Besides the excellent tracks on these compilations, a unique and welcome feature of this series is sound bites and cheers, such as "He shoots! He scores!," "Let's get ready to rumble," "And that's the end of the ballgame." The newest release in the series is "ESPN Presents Jock Rock Vol. 2." It features eight cheers or soundbites and 15 songs including: *Rock and Roll All Night* - Kiss, *Sirius* (Chicago Bulls intro music) - Alan Parsons Project, *Hit The Road Jack* - Ray Charles, *We Are The Champions* - Queen, *Cool Jerk* - The Capitols, *I Want You Back* - The Jackson 5, *Lowrider* - War, *Great Balls Of Fire* - Jerry Lee Lewis, *Hold On I'm Comin'* - Sam & Dave, *Respect* - Aretha Franklin, *Wooly Bully* - Sam The Sham & The Pharoahs, and sound bites including: *The Final Countdown*, *He Could Go All The Way* - Chris

Berman, *William Tell Overture*, and more. Take note, jocks, these compilations are loaded with heavyweights!

## Hot New Releases

"Dance Mania 4" is an excellent collection of today's or soon-to-be smash hits, including: hip-hop rendition of the Bee Gees' *Stayin' Alive* - N-Trance, a dancified version of Don McLean's *American Pie* - Just Luis, *Excellent R To The A* - CJ Lewis, *Ooh La La La* - Red Raw with 007 (great reggae dance), *I Wanna B With U* - Fun Factory (excellent), *The Thing I Like* - Aaliyah, *Love Eviction* - Quartz Lock with Lonnie Gordon (excellent), *Hold That Sucker Down* - The O.T. Quartet, *Booyah! (Here We Go)* - Sweetbox with Tempest, *Feel Good* - Antonia Lucas, *Day In Day Out (extended mix)* - Skream!, *Everybody* - Clock, and more. 21 tracks.

"Dance Tip 3" Another excellent compilation of today's or soon-to-be hits including: *Happy Just To Be With You* - Michelle Gayle, *I Luv U Baby* - The Original, *Everybody* - Clock (excellent), *Party Up The World* - Dream, *Don't Let The Feeling Go* - Nightcrawlers, *Move Your Body* - Xpansions 95, *Scatman's World*, *Scatman*, *I Want To Live* - Grace (sizzlin'), *Try Me Out* - Corona's next smash, *Come And Get Your Love* - Real McCoy, (remake of Cranberries') *Zombie* - A.D.A.M. with Amy, *Running Around Town* - Billie Ray Martin, *Catch A Fire* - Haddaway, and more. 22 tracks.

Happy Holidays! Stay tuned...

**"Power Plays - Sports Anthems" is a new release that features for the first time on a various artist CD Billy Idol's rendition of *Mony, Mony*, and also serves up many great club and rock classics.**





## A 32 beat thing

By Shawn Miller

Every independent remix service inserts full 32-beat intros, and at least one 32-beat break into each remix, which is put there for the sole purpose of allowing you to easily beat mix from whatever you're playing now into whatever you want to play next, and never lose your floor (our goal in life...).

A 32-beat intro and break is a basic 32-beat breakdown of the music you're about to play (intro to the song) or have been playing (break in a song) with no vocals. The break gives you 32 beats to crossfade into the next song, with no noticeable break in the flow of the music. Although this technique can be easily learned with practice, there are DJs that have been working since the beginning of time that have never perfected this procedure and simply fade tracks together rather than beatmix them. There are also DJs that refuse to learn beatmixing, believing that their crowd doesn't care if the songs matched when crossfading. Don't fool yourself, you can always keep your floor moving and keep your crowd interested longer if you effectively beatmix your music rather than show gaps between the tracks. Why am I mentioning this? Although normally we only discuss remixes in my column, it's been brought to my attention that many of *Mobile Beat's* readers want to learn beatmixing but don't know where to start. Still others are capable of beatmixing but are sluggish when it comes to using their 32 beats effectively and sometimes miss the beat or cue and panic-mix into vocals. Ouch!

### Beatmixing made easy

Recently, a company in Massachusetts came up with an idea that will finally put an end to the trouble any DJ has ever had with beatmixing. The unit is called The Beatkeeper (see page 44 for *MB Scoop*). I was fortunate enough to get a prototype of the unit prior to release and this machine truly does what it claims to do. This is serious folks — it really works! For example: You've got *The Very Best of Powerhouse* and you want to mix from *Strike It Up* to *Gonna Make You Sweat* and never lose your floor — no problem. *Strike It Up* spins at 118 BPM and contains a 32 beat intro, two 32-beat breaks, a 32-beat outro and a

fade end. *Gonna Make You Sweat* spins at 112 BPM and has a 32-beat intro. There are also breaks within the song as well as at the end, but you're not interested in that, you're only concerned with the 32-beat intro. Of course, if you wanted to mix into the middle of the song you'd concentrate on a 32-beat break in the song rather than the intro. Okay, so while you're playing *Strike It Up*, the Beatkeeper is displaying 118 on the BPM display. You cue up *Gonna Make You Sweat* and play the intro into your headphones, getting ready for the mix. The Beatkeeper's other readout displays 112 BPM. As you know, if you mix from 118 down to 112 not only will your crowd get confused, they may trip and fall while their feet attempt to keep in sync with your mix — not a good idea.

Okay, beatmixing made simple.... Begin by pitching *Strike It Up* down and *Gonna Make You Sweat* up... slowly... (remember your crowd is still dancing to *Strike It Up* and you don't want them to notice your pitch change). Watch the readout as well as the RED and YELLOW LEDs, they'll both let you know how close you are to matching the beat. Once your BPMs are as close as you can make them, wait for *Strike It Up* to enter its first or second (wherever you happen to be in the song) 32-beat break. At that point, on the first beat, begin *Gonna Make You Sweat*. The Beatkeeper display will again verify that your beats are matched giving you the go-ahead to crossfade from *Strike It Up's* 32-beat

break into *Gonna Make You Sweat's* 32-beat intro. Not only will you keep your crowd dancing but you'll never lose your floor.

### PLANET "X":

The next huge bombshell to hit DJs and the remix industry since *Ultimix Issue 50* — *PLANET "X"*. Planet "X" is a 4-record/2-CD set made up of unreleased tracks and previously released and re-mixed tracks from X-Mix. The issue contains six medleys, eight separate tracks and three CD bonus tracks. It begins with *The Rock & Roll Flashback Medley* which runs 13:20 and contains *My Sharona*, *Whip It*, *White Wedding*, *What I Like About You*, *Brown Eyed Girl* and much, much more. Other medleys on the issue include *The Conga / Hot Hot Hot Medley* (7:35) which should be renamed "the easiest way to fill a dancefloor and excite your crowd while drinking a soda - medley." (They thought my title was kinda long.) Not only do you get great re-mixed versions of both tracks but at the crossover

### New series from DMA

Dance Music Authority Magazine (DMA) - and Interhit Records have joined forces to release the first in a series of exclusive dance music compilations. DMA Dance Vol. 1: Eurodance features continuous full-length mixes of 16 top Eurodance hits by the hottest artists. Eight of the tracks make their US debut on this CD. DMA Dance Vol. 1: Eurodance may well be the only compilation that focuses exclusively on the Eurodance sound that is conquering both clubs and radio across the US. Special treats only available on DMA Dance Vol. 1: Eurodance include the current club and radio hit *Tonight It's Party Time* by Outta Control and a brand new Giorgio Moroder / Chris Cox production *Get Ready For The Rhythm* by T.A.X.I. Each new volume of DMA Dance will focus on a specific dance music genre (i.e. house, hip hop, freestyle, h-nrg, etc.). Shipping soon on Interhit Records. To order call 800-880-8888.

### Tracks:

Snap...	<i>Rhythm Is A Dancer</i>
Captain Hollywood...	<i>More And More</i>
Alexia Phillips...	<i>I Never Needed</i>
T-Spoon...	<i>Where R U Now</i>
Double You...	<i>Run To Me</i>
Definition Of Joy...	<i>Stay With Me Forever</i>
Cartouche...	<i>Touch The Sky</i>
Ice MC...	<i>Think About The Way</i>
Outta Control...	<i>Tonight It's Party Time</i>
T.A.X.I....	<i>Get Ready 4 The Rhythm</i>
Dr. Alban...	<i>Let The Beat Go On</i>
Outta Control...	<i>I Wanna Feel The Music</i>
Abigail...	<i>Don't You Wanna Know</i>
Orange Blue...	<i>If You Wanna Be My Only</i>
Yakoo Boyz...	<i>You're So Good</i>
Molella...	<i>Change</i>



point of *Conga* and *Hot Hot Hot* you get a mini-medley within the original medley — what else can I say? YOU NEED THIS MIX!

Next is the *C & C Music Factory MegaMixx* (5:51) from X-Mix issue #26. X-Mix has taken the original from issue #26 and cleaned up the mix removing heavy drops and revving the mix up much more than when originally released. Tracks in the medley include *Gonna Make You Sweat*, *Here We Go*, *Things That Make You Go Hmmm*, and *Do You Wanna Get Funky?* For a more alternative crowd, there's the *Lenny B's Generation "X" Medley* (12:24) with such tracks as *Closer To You* - Libra, *Don't Stop* - Outhere Brothers, *Generations Of Love* - Masterboy, *Memories* - Network and *Love Is All Around* - DJ Bobo. Also on the issue is the *Feel The Vibration 80's MegaMixx* (5:58) and *The Oye Como Va Latino Medley* (5:42). Please note, at press time, the issue had just finished being mastered so not all the medley track lists are complete.

Other tracks on the issue complete with 32-beat intros, and at least two 32-beat breaks, are *Oh What A Night* - Frankie Valli & The Four Seasons, *Dreamer* - Livin' Joy, *We Got A Love Thang* - Ce Ce Peniston, *Show Me Love* - Robin S, *Twilight Zone* - 2 Unlimited, *Rhythm Is A Dancer* (acapella mix) - Snap, and *I'm Gonna Get You* - Bizarre Inc. The CD bonus cuts are *Dreams* -

Gabrielle, *Get Ready For This* - 2 Unlimited, and *Rhythm Is A Dancer* (the ragga-house mix) - Snap. Also on the issue is the X-MIX NEW YEARS DJ TOOL KIT which has in the past made X-Mix the most widely used remix service at midnight on New Years Eve in the world (you do the math...). This year, the tool kit contains a 60-second countdown which is to be played just before the stroke of midnight. The countdown also gives you plenty of talk-over time to keep your crowd excited and motivated. After the countdown the X-Mix Euro-House version of *Auld Lang Syne* kicks in, to freak your crowd into the new year with a version of the song they never thought possible! All in all, a great package for the end of the year. Please note however, PLANET "X" is pressed as a limited edition on both vinyl and CD and will sell out with no possible repress.

#### DISCOTECH ISSUE #36

This starts off with a remix of *Padlock* by M-People that is sure to wow 'em all. The first two minutes are loaded with samples galore, and the vocal dropout has been removed allowing the song to slam into the chorus. The samples are brought back in again at the final break to complete the track. Next is *Automatic Lover* - Real McCoy. Multi-edits, back spins and samples scattered throughout the tracks add

life to an already great track. *Be My Lover* - La Bouche and *Paninaro '95* - Pet Shop Boys have been restructured to make mixing easier. Not a lot of samples here however, the Pet Shop Boys mix uses two versions from the CD giving the track a whole new flavor. Also on the issue, *I Wanna Be With You* - Fun Factory, *Giddy Up - 2* In A Room with a rap in the middle and samples from the movie "Deliverance," *Scatman* - Scatman John with Elvis samples, *Relax* - Crystal Waters and 90's version of *Two Of Hearts* - Stacy Q and *Work Me Over* - Claudia Barry. As always, DiscoTech is available three records or one CD and contains complete listings and break points on both formats.

And as always, if you have any questions or just need help in general on anything you've read this month or in previous months, don't hesitate to call The Remix Warehouse toll-free helpline at 1-800-66-HELP-9 (M-F 9-7 ET). You can also fax us toll free at 1-800-7999-FAX or contact us via email at: [info@remix.com](mailto:info@remix.com).

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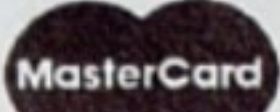
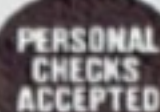
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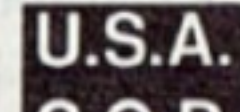


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## The Scoop

# Keeping the train on the tracks

## Introducing... The Beatkeeper



By Bob Lindquist

**L**ive mixing is an art. Get the beats right in sync and the flow is so smooth nobody even knows you did it. But make the break with the tempo or beats too far off and it can sound like two freight trains crashing in the night. Nothing clears a dance floor faster than a few unforgivably poor mixes. And while your best mixes are always going to be your favorites, the ones you do performance after performance, the temptation is always there to try out new mixes on a live crowd. After all, that's what being a DJ is all about. The drawback is, sometimes what we think will make the perfect mix just doesn't play.

When the beat and tempo are out of range of the pitch control, chances are the mix won't work. If you know the BPM (beats per minute) of the dance music in your library, then you know what may or may not make a good mix. Keep in mind, of course, that the best mixes happen when the beats and the keys are complementary.

There are several accepted ways of determining BPM, assuming it's not on

the label of the record or CD. The most accepted method is to simply count out the beats for thirty seconds and multiply by two. There are also numerous beat calculators on the market. Tapping a pad to the beat will produce an instant BPM readout. But now there is a better, easier and more advanced way: The Beatkeeper!

The Beatkeeper is a high-tech beat counting device that takes up just a single space in your rack. The unit connects directly into the audio chain between the music source and the mixer. Almost immediately after starting a particular cut, Beatkeeper finds the beat and displays it with a pulsating LED. A single Beatkeeper connects to two turntables or CD drives, so while source one plays live, source two is available to check BPMs off-line.

Because of the dual beat counters, the Beatkeeper can also visually display a comparison of the beats and tempos of two cuts. Two parallel LED bar graphs in the center of the front panel help you determine when the tempos are matched and the beats are in sync.

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## Test Bench

The following components were used in the product evaluation in this review.

**Rack:** Gem Sound AR 32

**Mixer:** MTX MX600

**CD Player:** Denon DN-2000F MKII

**Amplifier:** Ashly FTX-1501

**Equalizer:** Ashly GQX-1502

**Speakers:** MTX Power 112

Test bench products are loaned by manufacturers for product evaluations.

## But does it work?

All this may sound good in theory, but does the Beatkeeper really do everything the manufacturer claims? Actually, it does. But not without occasional operator assistance. Beatkeeper had virtually no problem accurately tracking the beat on several dance remixes. These remixes all had very discernible rhythm tracks with beats that jumped right off the disc. As we tried cuts with less clear cut rhythm tracks, the Beatkeeper had a bit more trouble locking on to a correct BPM. In some instances, it counted both the up-beat and down-beat. When this happened, the BPM number displayed was twice the actual BPM, so it was easy to tell this was not the number we were looking for. By tapping the "Beat Assist" button a few times with the beat, the Beatkeeper locked on the right beat.

In the "cue" position, Beatkeeper will compare the beats of two sources and tell you when the tempos and beats are in line for a proper mix. For our evaluation, we connected the Beatkeeper through a Denon 1200F MKII. By using the pitch and pitch bend controls, we were able to visually line up a clean mix with little trouble.

Like mixing itself, to maximize the Beatkeeper's usefulness in enhancing your creativity requires practice. If you intend to use it for live mixing on the road or in a club, you will definitely want to spend some time with it out of the booth. And while it is quite a remarkable step forward in helping DJs plan and execute consistently good mixes, it by no means can take the place of a DJ who knows the music and what a good mix really sounds like.

*Note: Numark Industries has obtained exclusive worldwide distribution rights for the Beatkeeper. Technical and purchasing inquiries should be directed to Numark Industries, 111 Dupont Drive, Providence, RI 02907. Phone (401) 946-4700.*





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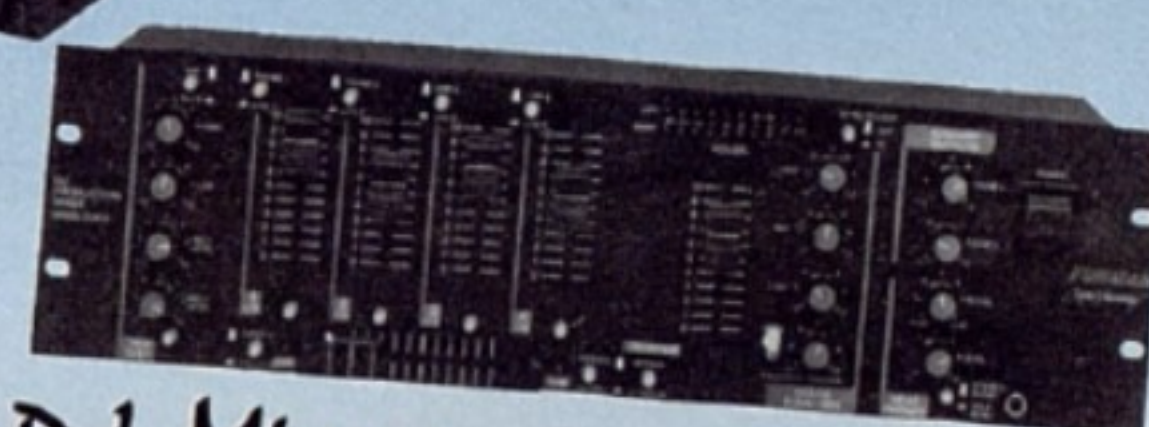
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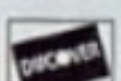
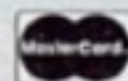
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released prior to 1980

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Your all-time most played Bridal Dances

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Your most requested-to-sing KARAOKE songs

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Your best song to kick off the evening (up-tempo)

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Your best song to end the evening

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And what songs would you most like to see on a future  
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# It could have been "The Cotton Eyed Sven"



Updated version of the only "true country" song ever written now has a hot dance to match.

By Hillbilly Rick Meyer

**W**hen I first heard the dance version of "Cotton Eyed Joe" by the Swedish group Rednex last spring, I was reminded of all the times I had commented that the Cotton Eyed Joe was, in my opinion, the truest country song ever written. It has its own distinct rhythm pattern and a dance to match.

With the Rednex version, I couldn't tell whether it was rap, hip-hop or some new kind of indistro/country/punk type of music. But I knew I liked it... and that I wanted to dance to it!

I tried it out that very night and, to my dismay, many of my dancers rebelled and "booed." But, as time passed, along came a dance that was somewhat familiar and not too hard to learn and, bingo, bongo, the song became a hit in country dance clubs. It's a perfect example of how a non-country song that gets hot radio play can become popular in dance clubs just because of a great dance.

If you don't play non-country songs, you had better take another look at this one! And if you don't spin much country, this is one dance you can teach and have everyone up doing it. Many will even add their own moves. It's just as much fun as the sacred Electric Slide...maybe more!

## Cotton Eyed Joe—The line dance

Choreographed by Susan & Harry Brooks

Music: "Cotton Eyed Joe" by Isaac Payton Sweat

Dance "Cotton Eyed Joe" by Rednex

Cross kicks, shuffle back twice

1-2 Cross left foot over right shin, kick left foot forward

3 & 4 Shuffle back slightly left, right, left

5-6 Cross right foot over left shin, kick right foot forward

7 & 8 Shuffle back slightly right, left, right

Step slide, step slide, back right, left, r-l-r

9-10 Step forward on left, slide right foot to left heel, transfer weight to right

11-12\*\* Step forward on left, slide right foot to left heel, weight stays on left

13-14 Step right foot behind left foot, step left foot behind right foot

15 & 16 Shuffle in place or coaster step right, left, right

Vine movement to right

17-18 Step left foot across & in front of right foot, step right with right foot

19-20 Step behind right foot on left foot, step right with right foot.

21-22 Tap left heel forward, tap left toe to left side

Scuff up & down & step

23 & Scuff left foot forward, bring left knee up and in towards your body in a circular motion

24-Step down on left foot & put weight on left



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Left front crossing vine, right heel, toe, scuff & step  
 25-26 Step right foot across (front of), left foot, step left with left foot  
 27-28 Step right behind left foot, step left with left foot  
 29-30 Tap right heel forward, tap right toe to right side  
 31 & 32 Scuff right foot forward, bring knee up, step right foot down with weight

#### Hip bumps

33-34 Step forward diagonally left with left foot while bumping your hips forward twice  
 35-36 Shift weight back to right foot while bumping your hips backward twice  
 37-38 Step back left diagonally on left foot while bumping your hips backward twice  
 39-40 Shift weight forward to right foot, bump hips forward twice

#### Polka Turns

41 & 42 Shuffle forward left, right, left  
 & Pivot 1/2 turn to left (CCW) on ball of left foot, thighs locked  
 43 & 44 Shuffle backwards right, left, right  
 & Pivot 1/2 turn to left (CCW) on ball of right foot, thighs locked  
 45 & 46 Shuffle forward left, right, left  
 & Pivot 1/2 turn to left (CCW) on ball of left foot, thighs locked  
 47 & 48 Shuffle in place right, left, right

**\*\* Counts 11-12:** To make it a Contra line dance, step left, kick right foot forward and clap hands with person across from you. Cross lines on the Polka turns at the end of the dance.

Polka turns - If turning is difficult because of dizziness or space limitations, do 3 shuffles forward, 1/2 turn, shuffle.

*Harry & Susan Brooks have been country dancing since the early '80s. Along with teaching each year on a Carnivale "Dance cCruise", they can be found at the Heartland Country Western Dance Club in South Bend, Indiana. For copies of some of Susan's other dances, like: "Twister Alley," "Lomax Locomotion," "Saddlebred Swing," "Lindy Star Shuffle," "The Fastest Horse," or "Dancin Feet," write Susan Brooks, R 2, Box 232, Walkerton, IN, 46574, or call (219) 586-2464.*

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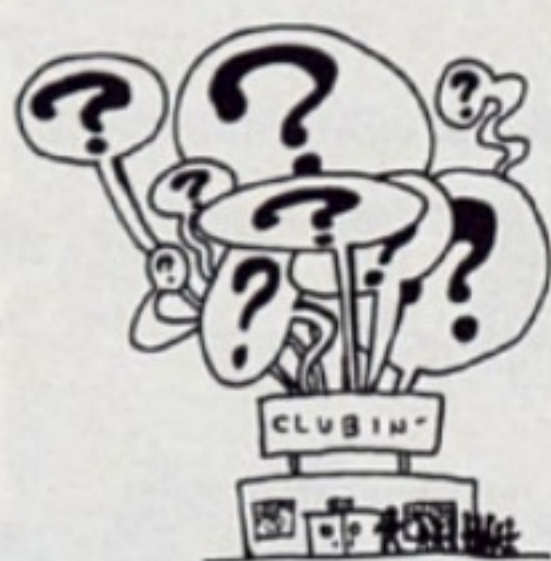
Mon.-Fri. 9-5



# Gearing up for the holiday madness

by Ron Burt

Judging by your letters and phone calls, it looks like it should be a great holiday season for Mobile and Club DJs. I love to hear a DJ say, "I'm completely booked through New Years." By the way, I'm moving my office to Music Row in Nashville, Tenn. The new address and phone number will be in the next issue. All the mail coming to my Marietta address will be forwarded. So keep your questions coming in.



**Q.** Where can I buy used lighting and sound equipment that's in good condition and at a fair price?

A. Check any issue of *Mobile Beat*. A lot of DJs and clubs trade in their systems so they can upgrade. Most sound and light companies have 800 numbers.

**Q.** I spin mobile country gigs. What's the best book on country dancing?

A. Hillbilly Rick Meyer is a nationally known dance instructor who writes for *Mobile Beat*. He has also compiled an excellent book of country dances. (For information on his book, call (607-277-4326). There are a lot of dance instruction books available. Make sure the book you buy is one that you can comprehend.

**Q.** Does sawdust make a dance floor slick?

A. I wouldn't put it on my dance floor. Call a bowling and billiards supply store. Dance floor wax is the same as shuffle board wax. This wax is slick. Read the instructions before putting it down. If a dancer slips and gets hurt they can sue the club and the person that dusted the floor. It's a good idea to have a manager dust the dance floor. It will save a lot of grief if someone were to get hurt.

**Q.** Every weekend our club has two or three fights and it's always over near the pool tables. Any ideas on how we can keep control?

A. Pool tables bring in good money. However, sometimes the customers that use them can get out of hand. People go to clubs to have fun. When a club has fights this keeps customers away. I worked in a Top 40 dance club in the early 80's and we had some fights when the club first opened. To stop the problem we decided that all participants, right or wrong, would be hauled away by the police. Within a month, all our fights stopped.

'Til next time-Have a great holiday season!

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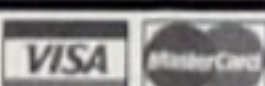
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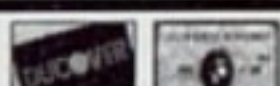


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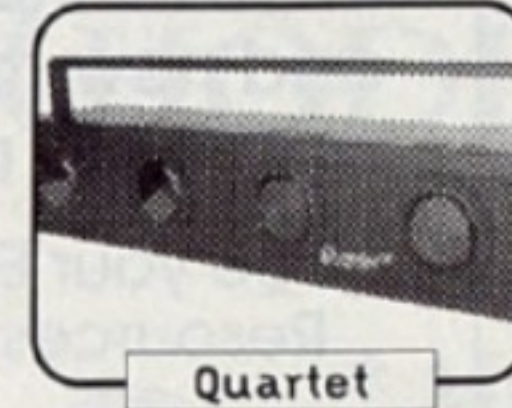
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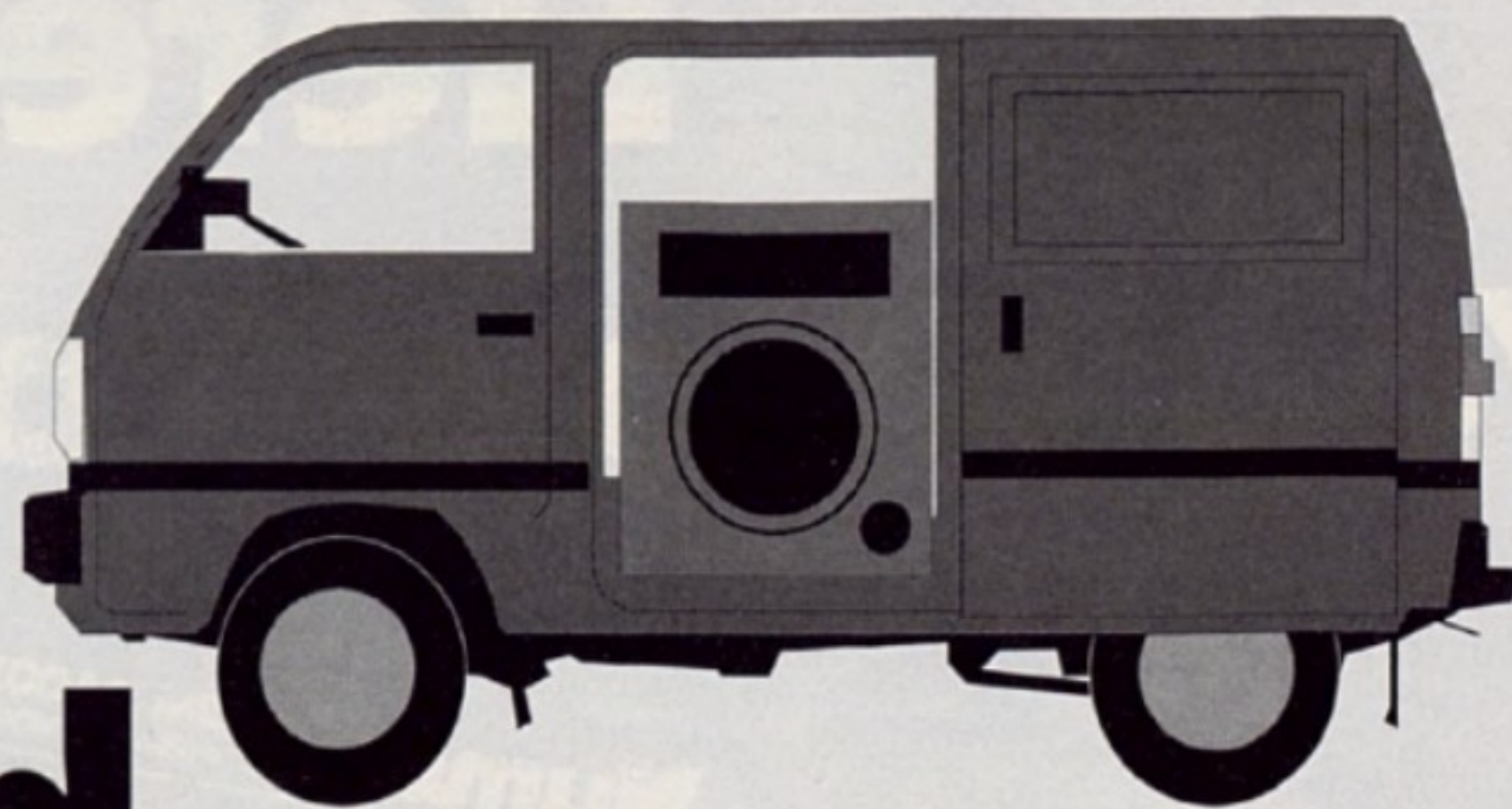
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# Out of the booth and on the road



by Dave Kriener

*A bit of advice for club DJs enticed by the big money mobile biz*

Just as club owners have misconceptions about hiring mobiles to work their booths, there is an even bigger perception that club DJs just can't cut it as mobiles. Especially when dealing with clients like a future bride and her mother!

**I**n a case like this, appearance, knowledge, and salesmanship is everything. Just as a club owner wants a club DJ who looks, acts and smells like the crowd he wants to attract, a potential bride wants a DJ whose appearance won't embarrass her in front of her family and friends. For some club DJs, this means a major lifestyle change. The makeover may even include basics like shaving, grooming, getting a haircut and wearing a tux.

Once you ace the appearance thing, it is all about musical knowledge and your ability to communicate to a crowd. That old club attitude "my music speaks for me" just doesn't work for most mobile gigs. How well you can lead and motivate a crowd is just as important as your technical skills and musical knowledge. If you aren't totally comfortable "on-mic" you might be better off sticking to high school and college jobs, where your club skills will be more fully appreciated.

## Schlock n' roll

Musically, the typical mobile playlist looks to some club jocks like the soundtrack from "Land of the Hokey." And while mobiles call this their "Money Music," few would argue that the typical party mix of oldies, country, big band, and everything in between, is less than bizarre. Being able to play such a wide variety of music is actually a nice departure from club music, and you just may have a great time doing it!

In a club, you are basically programming your music to a narrow demographic, like a 21- to 28-year-old crowd that wants to hear all the newest music. Mobile music programming is the opposite. Typically, what works at weddings and similar events is music that is instantly recognizable, even when the age spread is much greater. The bottom line is you have to please everyone, especially the bride or the person who is paying you.

## How to make a smooth transition from club work to full or part-time mobile work:

1) Get in the loop. Check the yellow pages for a Mobile DJ service (or ask other DJs who they work for) and make an appointment to meet the owner. Most mobile services are always looking for new talent. This meeting is a very important first impression for your future potential boss.

2) Volunteer (no pay) to be an apprentice in the beginning and go to several events to see how they are run. Take a lot of notes on timing, delivery, programming, crowd response and execution.

3) Pay particular attention to the DJ's "patter." Good mobile jocks are not only good performers, but possess good timing and finesse. These qualities can't always be taught, and must become acquired through practice.

4) Learn the music and get to know the core songs (Mobile Beat's Top 200) that mobiles play every weekend. This "Money Music," along with your talents as an entertainer and your professional attitude is the foundation of your future and success as a mobile DJ. Your best source of future bookings is every event you play.

So how much can you make as a mobile? Armed with these tips, you may find that the pay propels you right out of the club all together!

*David Kreiner is the owner of Southern California Music Service. Dave is a club consultant, and a supplier/retailer of 12" singles and CDs for Mobile DJs and night-clubs. To get his latest flyer with CD and 12" availability call 800-775-3472 or send e-mail to SCMSRECORD@AOL.Com*



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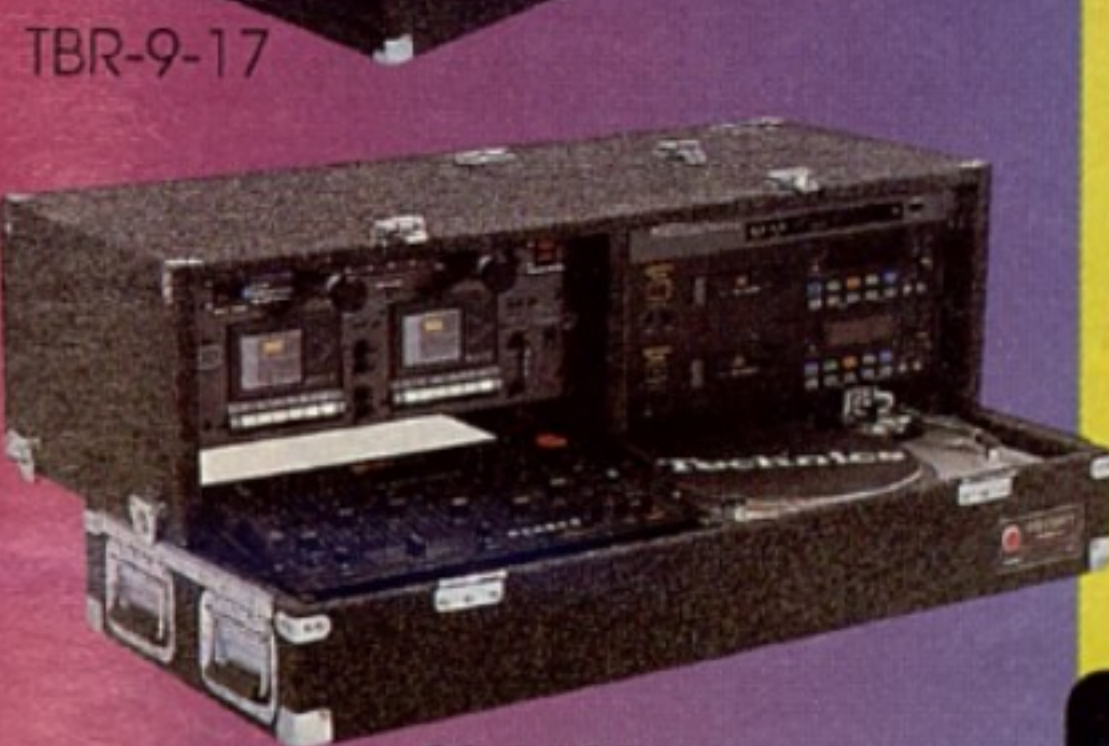
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# What the FTC is that?

by George Mohr

## tech talk



Good day fellow DJs in Mixville, USA! I noticed that many of you were buying new amplifiers this year and were very confused with the specifications on them. Most of you seem to know what the distortion, or the frequency response specification means, but are bewildered by the many power ratings a power amplifier has. So let's talk about most of the power ratings you will encounter and the method used to get them.

### Bridge-Mono power specification

Most amplifiers can have as many as eight different power ratings. Why so many? First, the load that is placed on an amplifier affects power output. Second, the test method the amplifier manufacturer uses can determine how an amplifier performs. The third is for whether or not the amp is run in normal stereo or bridge mono.

The first thing you probably notice when looking at an amp's power rating is that you can have two, three, or more different ratings. Most amplifier spec sheets give a power rating at 4 ohms and 8 ohms. Some amps can even go down to 2 ohms, but that is rare, and, in a moment, I will explain why. The term 4 or 8 ohms directly relates to the impedance of your speaker. This will determine which of the power figures the amp will use into your speakers. So you can stop looking for that 4 / 8 Ohm switch on the back of your amp, because you're not going to find it!

### EIA vs. FTC

Look carefully at the table at the right and you will see two rows of power figures for this amp. The first column is labeled EIA @ 1kHz, the second FTC @ 20 to 20kHz. EIA and FTC are the

two test methods used to measure amplifier power output. The EIA method gets an amplifier's power rating by using a single tone generated at 1,000 cycles per second. The FTC method, however, uses pink noise which covers the entire range of 20 to 20,000 cycles per second. Then the total *average power* is taken into consideration.

Which is better? The obvious choice would be the FTC rating, for several reasons. 20 to 20,000 CPS or Hz is the maximum range of human hearing. For the same reason, music (and speech) is not confined to one frequency (which is what you are going to use the amp for). Finally, and most importantly, an amplifier's performance varies with frequency.

So, if FTC is the better rating method, then why are amp manufacturers still using the EIA standard? Very good question, so why are you using vinyl instead of CDs? Most amp companies use the EIA rating because it still is a standard and many companies are still not giving FTC ratings. Why? Well, some reasons are legit, but sometimes an amplifier company can make their amp appear more powerful than a competitor's. Take a good look at the

**Table 1—A Typical Amplifier Specification**

Load	Stereo Bridged	EIA @ 1K HZ <.1 THD	FTC @ 20 to 20K Hz <.05 THD
8 ohms	x	275	215
4 ohms	x	400	375
2 ohms	x	475	—
8 ohms	x	800	700
4 ohms	x	825	—

chart again. Notice that the average power of the amplifier is less for the FTC rating than the EIA rating. This does prove the fact that an amplifier's

power varies with frequency. Some "lower class" manufacturers can use the EIA rating to hide a poor power output at low frequencies or a high distortion rating at higher frequencies. Another not so obvious but important detail that the FTC rating can point out is the lower impedance limit of the amp. This is very important. While an amplifier can pass an EIA test down to 2 ohms with flying colors, when the same amp is put to the grueling FTC test at 2 ohms, it overheats and shuts down. (Note that the amp in the table is not 2 ohm capable). Caveat De Emptor!! (buyer beware). Many companies and retail outlets say an amp is two ohm stable, when it is really not! Always check the FTC rating if you need an amp that has to perform at that low an impedance. Not sure? Or the spec doesn't say? Don't buy it!

### Bridging a gap

A final point is the *bridge mono* output of an amp. This figure is roughly double the 4 or 2 ohm load into a single speaker and also doubles the power. What this means is if you run an amp that is 400 watts per channel at 4 ohms in stereo, it would be 800 watts into an 8 ohm load bridge mono. Be careful. Don't use any 4 ohm loads bridge mono, unless the amp has a 2 ohm FTC rating in normal stereo..

I hope this gives you some idea of what to look at when you purchase a new amplifier; and as always I will be here to help. I can be reached at Abacadabra the DJ Pro Shop at 1153 Deer Park Ave, North Babylon, N.Y. 11703. Phone (516) 667-2300. Join us next time when we discuss amplifier power vs. speaker sensitivity. See you all on the silver side of the CD!



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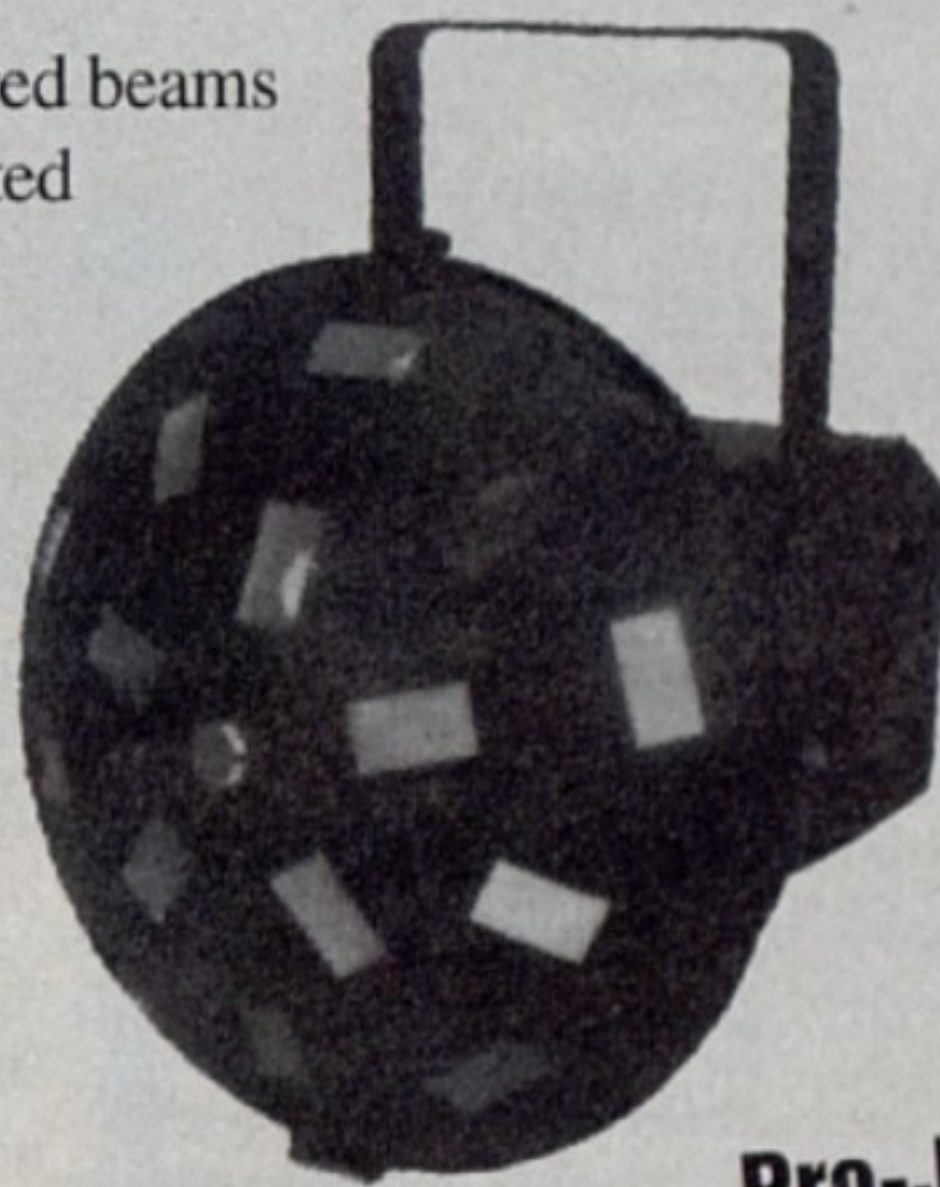
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# The Scoop

# Party Power

MTX PWR112/PWR115/PWR215/PWRS15

## Test Bench

The following components were used in the product evaluation in this review.

**Rack:** Gem Sound AR 32

**Mixer:** MTX MX600

**CD Player:** Denon DN-2000F MKII

**Amplifier:** Ashly 1501

**Equalizer:** Ashly EQ

get out for each watt you put in. Folks in lab coats determine sensitivity by feeding the speaker a signal comprised of all frequencies at equal amplitude (pink noise), at one watt. The amount of sound produced is measured at a point one meter in front of the speaker and expressed in decibels (dB). The bigger the number, the better.

## Voicing

Another important term is "Voicing." Every speaker is designed to sound a certain way under specific conditions. From my experience, the best DJ speakers are voiced for the worst conditions. While many pro sound speakers sound great in a listening room or small club, mobiles do most of their work in odd shaped halls with dreadful acoustics. The noise, chatter and clatter can drown out even the best sounding systems. A speaker that is voiced on the bright side will enable you to be heard and understood over the crowd. So while bass is often what DJs listen for when buying speakers, look for a balance of bass and brightness when choosing speakers you can really live with.

## MTX tests the theory

Seeing the need to energize the high and low frequencies that normally get lost in the noise, MTX set out to create loudspeakers voiced to reproduce recorded music at high sound pressure levels with very low distortion. They start out with plenty of high-end bite and low-end boom so you can EQ just the right sound for each venue.

The new Power Series consists of three vented full-range models and one subwoofer, utilizing MTX die-cast woofers, compression drivers and front



By Bob Lindquist

Filling a room with club-like sound is a constant challenge when you need to keep your system small and portable. Until recently, the only way to get body shaking bass on the dance floor was for you (and two or three close friends) to drag around huge bass cabinets. They were big and bulky as a refrigerator and required the power of two or more amps to create the kind of physical pounding dancers have come to expect at a club. As a result, DJs with the bucks to spend on such a system were able to get the big gigs. The small to medium jobs went to the solo operators with single-amped two- and three-way systems.

While most of these systems were acceptable, they lacked the growl which

could only come from a big box. And no matter how you set the EQ, being heard intelligibly over a room full of loud party guests was nearly impossible.

But speaker technology has been changing, becoming more efficient, more mobile! Companies like Bag End and E.V. have developed new and exciting ways of getting more bass from small cabinets electronically. Other companies have made it their objective to acoustically create loudspeaker systems that give DJs the kind of sound that's right for the job, at a price point most DJs will find irresistible.

## Sensitivity

A speaker's efficiency, or sensitivity, is a measurement of how much sound you



radial horns. Titanium high-frequency drivers are used on the Power Series full range systems for maximum coverage. The horns produce clean vocals with a 90 degree by 409 degree dispersion.

Input connections are provided for 1/4-inch phone plugs (2), dual banana plugs or stripped wire leads. The enclosures are constructed of a tough, oriented strand board with vinyl covered baffles. The exteriors are wrapped in gray carpet, with reinforced corners, for durability and a clean look.

### Power up!

At 56 pounds, the PWR112 is the smallest and lightest in the line. If you need a system small enough to fit in the trunk of a car, these are worth considering. Proper positioning of the handles makes it easy to carry both speakers at one time. Pole mounts are standard and it's a good idea to mount them at ear level. During our on-the-road tests we found the PWR112 a good match for typical small-to-medium size halls (under 250 guests). True to their designer's goals, bass guitar, synthesizers and drum cut through nicely on the bottom while vocals, including the DJ, came through cleanly on top.

The most popular speaker configuration with mobiles is the single cabinet two-way with a 15-inch woofer. MTX offers a hot rodded version of the 112 called the PWR115. It has a bigger, boomier box and is twenty pounds heavier but there's a 25 percent increase in power handling capability. The result is a deeper, throatier bottom end with a marginal gain in efficiency, all for a modest increase in price. The 115s are stand-mountable, but if you work solo, you may want to leave them on the floor. Give them a little breathing room and they'll get the job done with no problem.

### Bigger

At the top of the line is the PWR215. Since these like to be played loud and with a power handling capability of 500 watts each, a pair would be great for any

high school dance or frat party. For really big bookings, add a second pair of separate amps and blow their socks off.

The PWR 215s feature dual free breathing 15-inch active woofers in a 118 pound enclosure that's almost four feet high. Not the easiest set to lug around, but if you want to sound your best, it's the price you have to pay.

### More bass

You can get still more bone rattling bottom simply by adding the PWRS15 sub-woofer. Even if you are happy with your current speakers, this could be the bass trick you've been looking for. Get a pair (start with just one if you like) and run them off a separate 200- to 350-watt mono amp. The PWRS15 is designed to stack neatly with the PWR115 or the PWR215. The enclosure is relatively small, but the bass is BIG. I tested out these subs in tandem with the PWR112 powered only by an Ashly SRA 120 amp. This is not a high-powered amp by far, supplying just 60 watts to each side. Yet there was no problem getting sufficient sound (for a small hall), with plenty of whoomp. While I would not recommend playing a big hall with such low power, I was impressed to see that the PWRS15 subs came alive with such a small jolt. In addition, the subs are tuned with a sweet spot around 100Hz, right where the bodies on the dance floor will feel it most.

### Wrap up

The four new speakers in the MTX Power Series offer excellent performance at a price that should please even a novice. In addition to being well made and highly efficient, they require minimal effort to move around. While MTX speakers are well established in car audio, DJs have only seen the name on amps and mixers. Whether the company will have a similar impact with their DJ speaker line is yet to be seen. But if you build your systems based on the specs or gut-feeling, these deserve to be among your prime contenders.

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### SPECIFICATIONS

Model Number	PWR 112	PWR 115	PWR215	PWRS15	Weight/Dimensions (HxWxD)
Subwoofer Diameter:	(1) 12"	(1) 15"	(2) 15"	(1) 15"	PWR112: 56 lbs./ 25 1/2" x 17 5/8" x 13 7/8"
Type	Full Range	Full Range	Full Range	Subwoofer	PWR115: 76 lbs./28 3/4" x 22 3/4" x 17 5/8"
Freq. Range:	39Hz-18kHz	30Hz-18kHz	32Hz-18kHz	35Hz-145Hz	PWR215: 118 lbs./47 3/4" x 22 3/4" x 17 5/8"
Impedance	8 ohm	8 ohm	4 ohm	8 ohm	PWRS15: 76 lbs./28 3/4" x 22 3/4" x 17 5/8"
Sensitivity (1W/1M):	95dB	96dB	97dB	98dB	
RMS Power Handling:	200W RMS	250RMS	500RMS	350RMS	
Peak Power Handling:	800	1000	2000	1400	
Crossover Frequency:	1.8kHz	1.8kHz	1.8kHz	N/A	Suggested Retail Price
Maximum Peak SPL:	124dB	126dB	130dB	129.5dB	PWR112: \$499 PWR115: \$549
					PWR215: \$749 PWRS15: \$399



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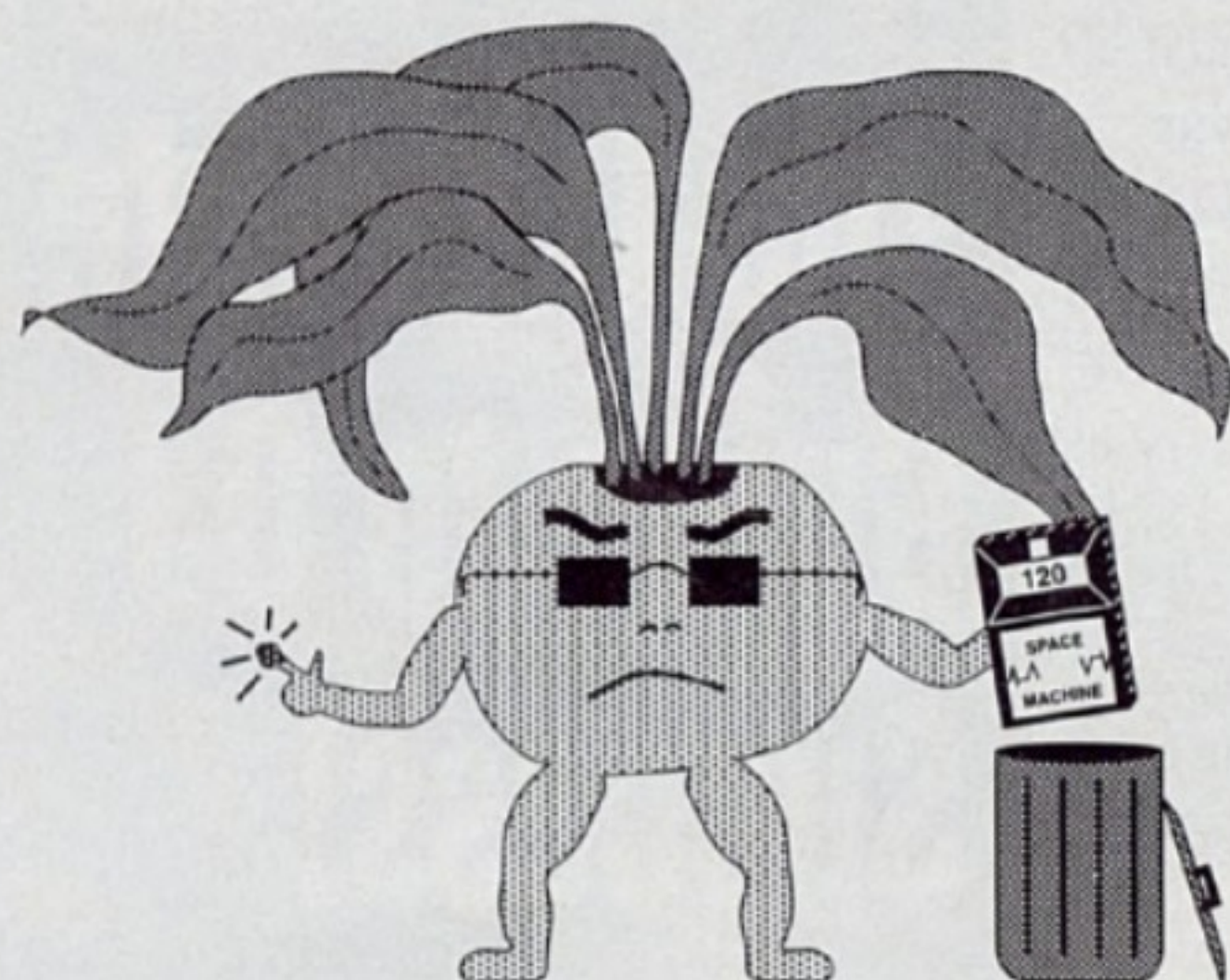
Each disc consists of 99 or more 4 to 20 second zingers, sound effects and one liners that run the gamut. The Ultimate series, produced in the UK, has a marked British flavor, with seven indi-

vidual discs, including one disc(#6) devoted entirely to Christmas and New Year's. The new Moffett release #3 contains more dance intros and DJ puns, while #4 is an all occasion disc with a spotlight on special anniversary, birthday, class reunion, and wedding blurbs.

We recently took the discs on the road to try them out. Overall, they can produce some humorous results when used at the right time with the right crowd and, in some cases, add a sense of dynamics to your show. We highly recommend the use of a sampler or third CD player because it takes a bit of practice to master the use of these "audio props" and they could easily backfire and really turn off the crowd. It is best to review the cuts beforehand, and, like you match your music with the crowd, make the most appropriate use of these 891+ sound bites.

For more information on Ultimate DJ Accessories CDs, distributed in the US through BMP Productions, call (215)947-6935; for Moffett HotDrops, call Moffett Productions (713)440-0044.

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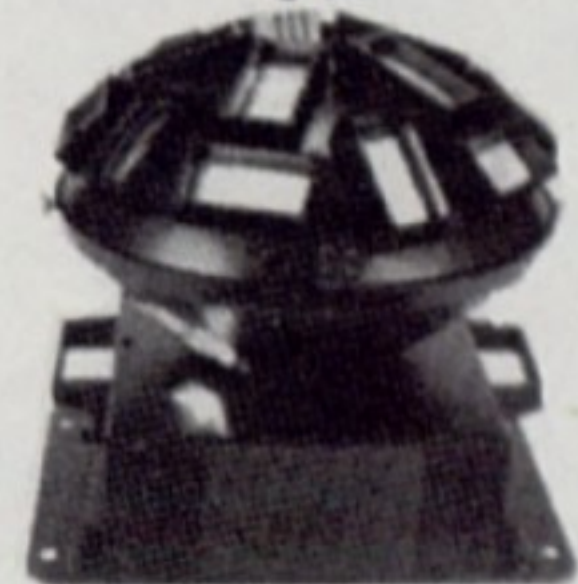
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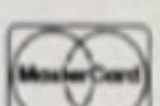
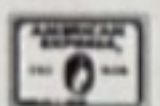
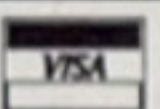
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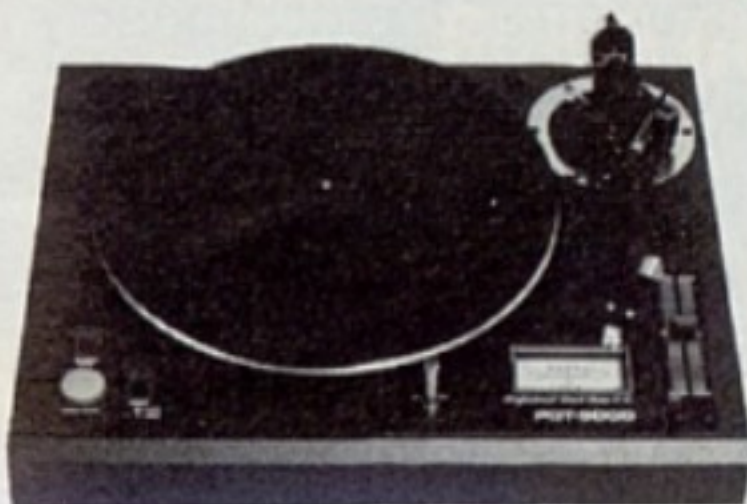


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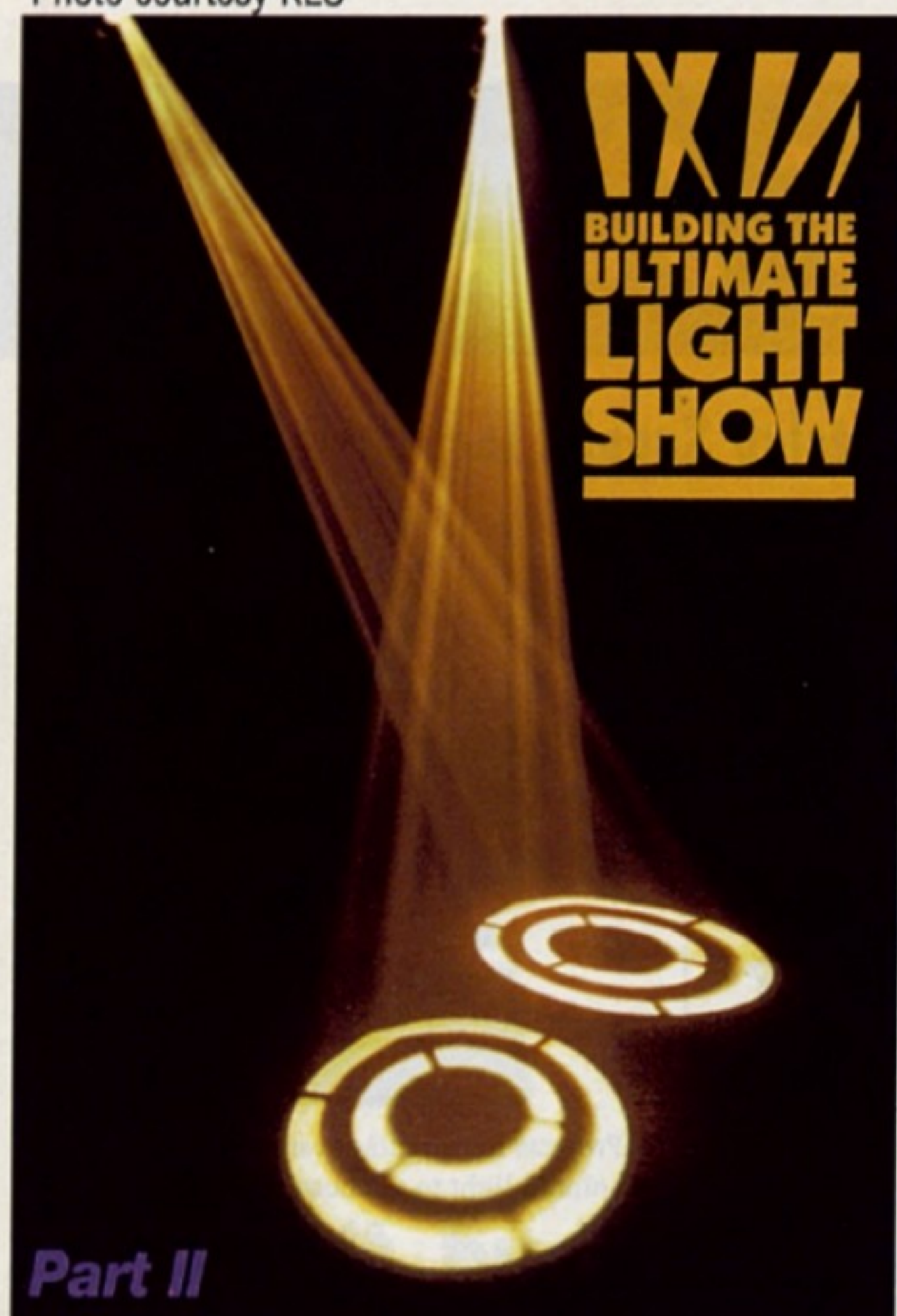
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# Higher intelligence

Taking mobile lighting to the next step

By Robert A. Lindquist

**A**s we discussed in Part One of this feature (*MB* #28 - Oct/Nov), the purpose of a mobile light show is to create the kind of atmosphere that motivates people to toss their inhibitions to the wind and party like it's 1999. Nothing excites a dancefloor more than movement. Multi-colored beams and cones of light sweeping and swirling across the floor can create a three-dimensional "otherworld" where dancers totally lose themselves in light and sound.

While par systems and flower effects go along toward helping create a club-type atmosphere, projectors and semi-intelligent lighting systems can take your mobile lightshow to exciting levels beyond your imagination.

## Projectors

Any effect in which the light source projects an image or pattern is a projector effect. This is unlike a moonflower effect, where the image is reflected off a mirror disc behind the light source. As the name implies, projector effects work much in the same fashion as a moving picture projector, except, instead of projecting an image from film, the source of the projected image comes from "Gobos," which are thin metal discs, roughly the size of a half dollar (some much larger), with a die cut image (see diagrams). Light from the lamp shines through the image, passing through an optical system to project that image on a flat surface.

At the basic end of the projector scale are colorchangers. Inside a colorchanger the light source shines through a colored gel or dichroic filter. The colored light is then projected as a round spot of colored light. In many mobile applications, colorchangers can be used in place of par lighting. The advantage is that, rather than a bright flash of light, the result is a tight circle of even intensity. A single colorchanger can add a new dimension to a bride and groom's first dance, adding an air of sophistication. And when two or four colorchangers are positioned to each side of the dancefloor, the effect is nothing less than stunning. Colorchangers normally cannot cover an entire dancefloor the way par cans can, and while the color is superb, the intensity fades as the distance increases. The coverage area also expands with the distance. To get the best effect, colorchangers need to be distant enough from the subject to project a good sized circle, yet not so far that the intensity begins to diminish. Three popular mobile colorchangers include Tracoman's RoboColor (by Martin), American DJ's Colortec and the Spectacolor from Ness.



*One of five gobo patterns standard on Meteor's clublight 250*

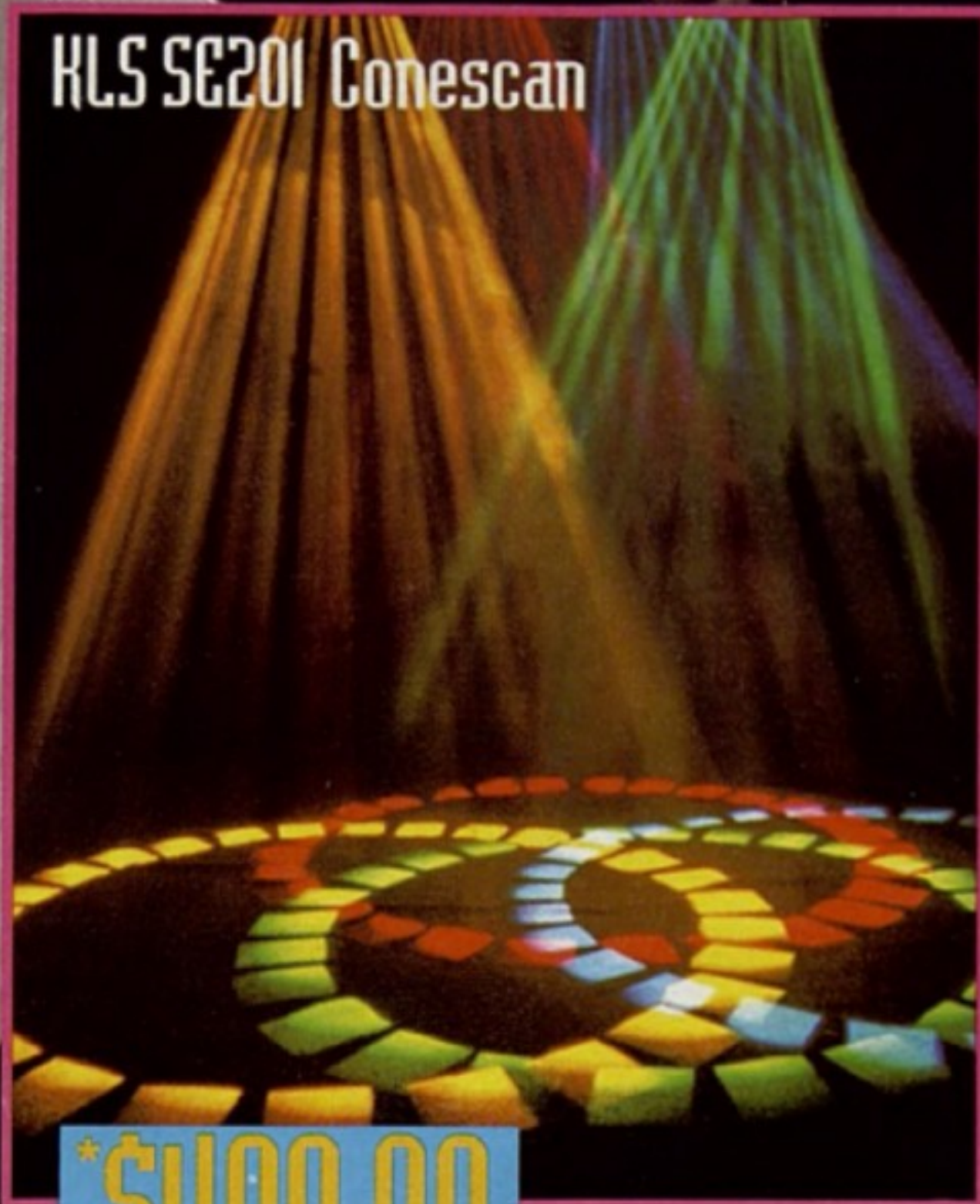
## Adding Gobos

Next up the projector spectrum are those effects which utilize gobos to give the projected light a specific shape. Effects such as American DJ's Gobo Spot 1 and Gobo Spot 2 are relatively simple effects which can be used to project a variety of shapes and objects on a wall or ceiling. While gobo projections are used extensively in theatrical presentations, they have an application for mobiles as well. Images of palm trees, for example, can be used to liven up the surroundings of a Hawaiian party. Gobos with a DJ



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The Clublight 250 from Meteor features 7 dichroic colors (plus white), 5 gobos, strobing, dimming, an internal microphone and four sets of built-in "set it and forget it" programs. Movement is X/Y for a sweeping effect. In stand-alone mode, colors

and gobos change at random with the music or can be run from any controller supporting DMX. Lumina, also from Meteor, is a unique new effect that combines 9 rich dichroic colors (and white) with 10 interchangeable gobos in a single unit with full electronic dimming, strobing, frosting, split colors and rotating prisms. It can also be used with fiber optics, and a removable front head exposes a barrel shaped mirror. Both effects are designed and built in the USA.



close-up of mirror assembly on Meteor clublight 250

company logo can be special ordered and projected on the walls or ceiling at each job. This is a much more effective way to promote on-location than with just a standard DJ banner.

### Spinning Wheels

Projectors are also used to cast moving colors and images. This is done by positioning a rotating wheel within the optical system. Patterns and images painted on the glass wheels project onto walls and ceilings, and appear animated as the wheel turns. Oil wheels create everflowing swirls of color reminiscent of the psychedelic sixties, but with a nineties flair. The wheels can usually be changed easily adding variety to the show. Topping the list of user-friendly, affordable wheel-type projectors is Meteor's Probeam 75 (an updated version of the 150).

### Smart lights

Semi-intelligent (as well as intelligent lighting) takes the projector concept to the next level by adding 360 degree movement of the projected beam, and sound activated programs which automatically change colors and gobos. As a motorized mirror mounted at the point furthest from the light source moves up and down, back and forth, the beam will twist and turn. With the addition of an on board microphone, the movement of the beams, along with the changing colors and shapes, follows the beat of the music. Some popular examples are American DJs Startek, Meteor's Clublight 250, the Cone scan and auto scan from KLS, the Syncrobot from Optec (Ness) and Clay Paky's MiniScan.

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American DJ's Barrel Ray and Ricochet

American DJ's Ricochet projects a single, relatively narrow beam. The beam is deflected by a mirror secured to a flexible mount. The mirror flip flops to the beat of the music causing the beam to gyrate wildly around the room. In addition to the motion, a slow moving color wheel changes beams from red to green, purple, blue, yellow, orange and white. An on board fan and microphone with sensitivity control are standard as is a special protective grating over the mirror. Ricochet is truly a hyperactive effect, designed to be most effective in a club setting. For maximum results, run two, or possibly four units simultaneously.

Barrel Ray and Hide & Seek are two new products from American DJ made in the USA. Barrel Ray features a barrel shaped mirror for fast sweeping action. The 8 dichroic colors change as the mirror moves with the beat of the music via an internal microphone. The mirror moves up, down, and across while spinning. A switch changes the action of the mirror to create split beams.

Hide & Seek is a lot of dancefloor fun in a small, easy to pack, box. It's a double flower effect that projects a dual spray of dichroically colored beams. As the rotation of the foreground beams start and stop with the beat, a background spray of beams echoes the movement, at times disappearing and reappearing, hence the name. To get the best results from the effect, save it for occasions when you can use fog. Weighing just 10 pounds and designed to work easily into a mobile or club light show enhances the value of this effect.

While semi-intelligent lighting is without a doubt the best way to go in building a mobile light show, there are some drawbacks. First, in order to make it work with the crowd, you need at least two lighting units or "heads." If you really want to dazzle the crowd, four is a minimum. And don't forget, you also need a controller. At over \$600 per lighting head (the low end) this adds up real quick, so unless you have a slate of high end jobs already booked, it could be awhile before the system pays for itself. Secondly, you really need to exercise extra care in transporting these systems. The lamp and mirror assemblies can be damaged if abused, however this is an area where improvements in design are being made with each new generation.

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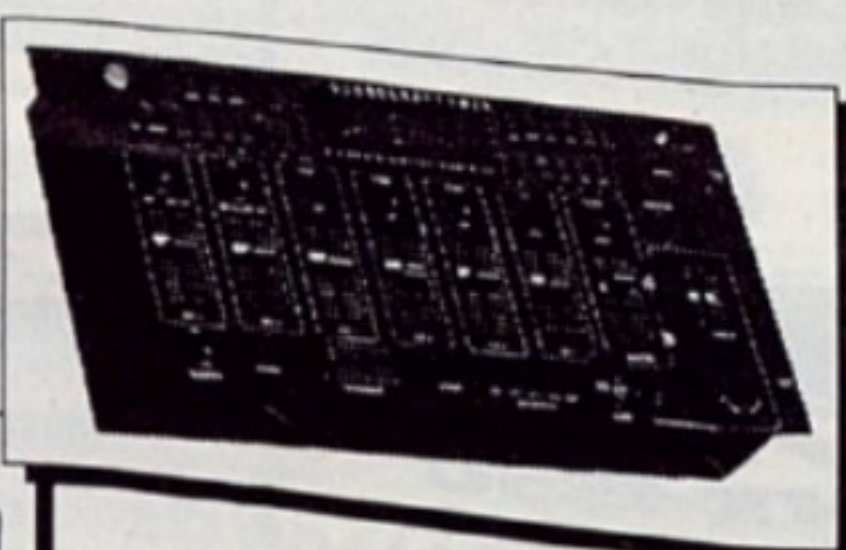


Similar in exterior appearance, the Cone Scan and Auto Scan from KLS are two new American made effects which combine smooth X/Y movement with gobos and dichroic colors. Cone Scan uses a bright 400w EVD 36V lamp to create an intense and hypnotizing moving tunnel effect, enhanced greatly with light fogging. Auto Scan has 6 dichroic filters (plus white) for ultra rich colors and five gobos that change to the beat of the music. Both units are sound activated via internal mics and are fan cooled.

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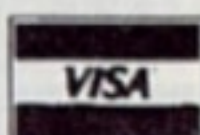


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### Putting it all together

With your goal being to build the ultimate mobile DJ lightshow, design your system around par cans, a controller and tripod stands. As most effects are truss mountable, you can mount almost any effect to an arm off the stand. As your lighting system grows, you may wish to add trussing or a cross bar between the two stands. The object is to keep the effects up high enough so the beams have plenty of room to move while not constantly hitting the dancers in the eyes. If you use fog, which enhances gobo type effects but is not necessary, use it sparingly. The result should be just a light haze in the room. With proper planning and design, a mobile lightshow can remain light, portable and inexpensive. So, as with all your other DJ gear, shop around. Look for the best prices, but more importantly, consider service after the sale. While most lighting effects can take a surprising amount of abuse on the road, they can break. Consider cases for your effects, especially those with exposed mirrors, and always carry at least one spare fuse and extra lamp for every effect.





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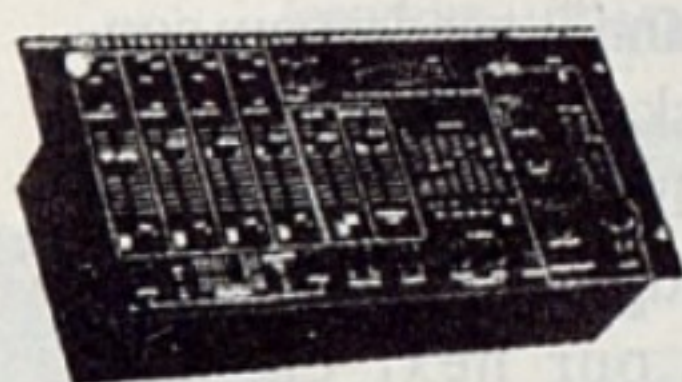
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# Fail to Plan... Plan To Fail

## Marketing Strategies for DJs

by Blaine S. Greenfield



Last time, we talked about the importance of establishing a pricing policy, based either on pricing low, shooting for a higher volume, or pricing high with the expectation of booking fewer jobs. You may be able to accomplish the former by operating several smaller systems while the latter may require bigger sound, lights and interactive DJs. Either approach can work but there are certain factors that can help you decide which is the right strategy for your business.

### Define your pricing objectives

These objectives should tie into your overall marketing and business goals. For instance, do you wish to maintain your current market share, or is your objective to build your business? Are you looking to maximize profits or going for return on investment? Do you want to meet and beat the competition, introduce new services, increase sales, or some combination of all of these?

### Establish price ranges

This can get complicated so you may wish to talk with your accountant or financial adviser. Another possibility: Consider taking a basic accounting course at a local community college. Regardless, you need to consider the following three questions when setting these ranges:

1) What is your break-even point? This is the low end of your acceptable range, as you must at least meet your expenses before you make a profit.

2) What are your profit goals? If these can't be reached, then you might want to rethink your marketing.

3) How do your target markets view

your DJ services? This is where your surveys, questionnaires and market research come into play. All this information will help you determine the most you can charge.

### Define pricing strategy

You don't have to follow your competition, but it is essential to know what others are doing. You may wish to consider setting prices above your competition if your market is not sensitive to price changes or your reputation for service exceeds that of other DJ firms in the market. You may wish to consider setting prices below your competition if your market is sensitive to price changes, you're new to the market and/or your business is small enough that a lower price won't cause your larger competition to start a price war.

### Be flexible

You can always, of course, charge the going rate for your area. This is probably the most common method because it is so simple. It takes no real thought. It also is almost totally ineffective because it removes any thought from the pricing decision. A much better approach is to set firm price ranges for whatever services you offer, but also keep an eye open for competitive moves.

### Blaine's Bullet

For this month - Our final winner in our Great Marketing Idea contest is Ken Novak with Going Thing Music in Horsham, Penn. Ken took me up on my offer that I make at the end of each column - he called me (others have written, sent faxes, etc.). He wanted to know if I could mention in my marketing classes that he is looking for DJs for his firm.

When and if you have openings, develop a simple flyer that you can send to all local community colleges, four year colleges and vocational-technical schools. Make it camera ready so all the school has to do is post the flyer. Most schools will do just that. In addition, don't send one flyer, send several to such departments as: placement office, music, business, student activities, and the campus radio station. Even consider the possibility of setting up a booth on a day in which other employers are recruiting. This usually costs you nothing.

Blaine Greenfield is head of Blaine Greenfield Associates and a professor at Bucks Community College. He is available as a consultant, trainer and speaker. He will answer all requests for information. Write to: 283 Bolton Road, East Windsor, NJ 08520. Call (609) 443-3781 or fax (609) 426-0246 or e-mail Greenfieldb@bucks.edu.

You must check constantly to ensure your prices serve both your profit and other marketing objectives. It is imperative you don't just slap one price on everything you do and refuse to change it when conditions change.

### Questions to ask

When setting your pricing policies, try to get factual answers to as many of the following questions as possible:

*Estimating demand:* Do your customers expect a certain price range? What is the balance between price and quality in your market?

*The competition:* What are your competitors' pricing strategies? Is your policy to sell at a higher price, lower price or the same price as your competition—and why? How do your competitors respond to your prices?

*Pricing and market share:* What is your present market share? What are your market shares goal? Is your organization capable of reaching your market shares goals—or will you need to seek out staff and/or other resources?

*Strategy:* Will your pricing help you gain new business? Are your strategies consistent with broader economic trends?

### Contest Update

In the last issue, I announced a new contest wherein we asked readers to submit their best ad(s). Already I have received several entries, and I will start announcing winners in our next column. Remember the rules: To enter our first annual Advertising Contest, all you have to do is send me a copy of what you consider the best ad you ever ran. (Sales letters also count.) If possible, include the type media—newspaper, yellow pages, direct mail, etc.—that the ad ran in and any results that you gained from running the ad. Make sure you include your name, phone number and address so I can send you a prize and mention you in these pages.





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# In the City Built on Rock N'Roll

*On the road with Cleveland's Marino Brothers*



Back row (l-r): Steve Lanza, Clint Lahrmer, Jim Channel, Dave Incorvia, David Carpenter. Front row (l-r): Vince Capocci, Tim McGuiness

DJ Dave Incorvia was lucky to be in the cross fire of one of the most exciting things to ever happen in the music industry—the opening of the Rock 'N Roll Hall of Fame, which has put Cleveland, Ohio, in the spotlight. Finally, a place where music fans can enjoy tributes and recognition for some notable artists and performers who have brought us great rock 'n' roll music over the years, while creating some interesting opportunities for Incorvia, owner of Marino Brothers DJ Service.

One of the Marino Brothers' more unique venues is a large ship docked right next to the Rock Hall of Fame. The ship can hold approximately 900 people. From May 1 through October 1, the Marino Brothers perform on the

ship as many as five nights a week. "Every Wednesday and Friday we do a happy hour charter from 5:30 P.M.-7:30 P.M., Incorvia says. On Fridays, the ship reloads and we go out again at 8:30 P.M. for a dance cruise. On Saturdays, there is a dinner dance cruise."

Because Marino Brothers has a contract with the ship, they also get all the private charters, which is how they hooked up with the opening of the Rock Hall of Fame. "The opening of the Hall of Fame was a huge event. The music was constant with two bands on stage and our DJs playing during the breaks. So many people came into town, they literally ran out of room at the Hall of Fame. The organizers erected a huge tent in the street they got from the Olym-

## PROFILE



pics... it took them a week to put it up."

A \$1,000 a plate, VIP dinner was held for the opening and attracted celebrities like Yoko Ono and Paul Shaeffer from the Letterman show, Incorvia says. "It was pretty special to me and very exciting," he admits.

### Back cue

A question Incorvia is asked frequently is "Why the name The Marino Brothers?" Like so many other DJs, Dave and his brother Rick got their start during their college days. "It was 1978", Incorvia recalls, "I was in Santa Monica, Calif., just trying to get through college. I saw other guys working at taco and hamburger joints and I thought 'That doesn't look like much fun to me.'"

"My brother and I kept seeing these disco vans on the road... Mobile Disco this, Mobile Disco that, so we decided to give DJ'ing a try." As for the name, "The Incorvia Brothers just didn't have much of a ring," Incorvia says. They didn't want to insult their father, however, so they chose their grandmother's maiden name, Marino.

With a home-brewed stereo system, he and his brother started pounding the pavement and knocking on doors until somebody noticed them. At the time, their only concern was paying the rent and being able to keep the refrigerator filled with food. The jobs they got were the usual assortment of bar nights, and parties paying about \$50 a night.

### Those were the days

Incorvia graduated with a degree in electrical engineering and returned home to Cleveland. He got a job in his field but soon started to miss DJ'ing. Flipping through the yellow pages is what gave him the final push to start DJ'ing again.



"When I opened up the phone book and looked under Disc Jockeys, there was only one company listed. I began to think about that. Since we still had the gear, we put in a phone line and started advertising and went right back into it." Not totally convinced though, Incorvia kept his day job and considered the DJ income as "weekend money."

The business really started taking off for the Marino Brothers, so much so that over the ensuing years it was possible for them to bump up their fee from about \$150 to its current level of \$600 for five hours with a \$70-per-hour overtime rate.

## That was then

The days of working the small, smoke-filled bars for little money are long gone. According to Incorvia, "Ninety-five percent of our business is wedding receptions and corporate events. We book a year in advance and have averaged 600 jobs a year. That includes about nine jobs on Saturdays and three or four jobs on Fridays."

Realizing that being that busy can lead to burnout not only for the DJs but for the owner as well, especially since Dave's brother Rick got married and started a separate business, the brothers are down-

sizing a bit and are hoping to cut the number of annual events to 500. Incorvia continues, "About a year ago, we were up to 16 systems with 38 DJs. I couldn't handle it, I had no life. So what we did was cut back to nine systems with 24 DJs." Rick still DJs for the company part time on weekends.

There was a time when Marino Brothers employed a setup person, but no longer. "There were too many problems with that arrangement, ranging from equipment being left at locations to not being able to get to a location before the doors were locked," Incorvia says. "So now, each DJ is responsible for picking up the equipment for each job." Incorvia has used great care in putting together a system that will rock the house yet take up minimum space.

All systems are identically equipped with bi-amped speaker systems. "Everything is rack mounted and the outside of the setup is idiot proof. Each equipment case has all components wired to an AC outlet mounted on the case. The margin of error is nil."

## The secret to success

It is not just one thing that has led the business to greatness. One of the most significant factors, however, is that two guys go to each job. One of them is a dance instructor, the other is more or less an engineer/trainee.

I asked Incorvia how the company started incorporating dance into their act in the first place. He laughed and admitted it was a little embarrassing but explained that it was totally a spontaneous decision. At a reception some time ago, everyone was getting really wild, he says, people were getting on top of

together and go over and learn new dances. He refers to the style of dance they do as tightly choreographed hip-hop, similar to what you might see in a music video. His dance choreographer, Bobby Beach, is from the Chicago Institute of Dance and is the creative force behind the dancing of the Marino Brothers' DJs.

The DJs also teach several dances to the guests and Incorvia feels that the ability to teach dances to a room full of guests at an event has given Marino Brothers a reputation for being a lot of fun. "There's no chairs back there where we work," Incorvia says.

"We've found that when the guests see that we are having fun, they tend to have fun. We get involved with the guests. During private events, there are people who have heard about some of the dances that we teach but are a little skeptical about getting up to participate.

But we tell them right away that we are going to show them how to do the dances and that it is really quite easy to learn. We'll take them through the dance once with a cordless mic and no music. Then we'll talk them through it again with the music."

Bridal show in-

volvement is also a key factor to the success of Marino Brothers. Incorvia hooked up with a tuxedo business and his dancers model their tuxedos for the bridal shows. They also supply the entertainment during the bridal shows and his DJs put on a dancing exhibition. "It's really a great thing because not only are we in the bridal show, we're dancing for the bridal show, we're the disc jockey for the bridal show.... you know who gets the business?" The added bonus is that they get nearly free tuxedo rentals out of it.

Incorvia insists that it is very important to maintain good relations with the banquet halls. One way to do this is by setting up earlier in the day. "If you wait to set up right before your job is to begin, when the hall has 400 steaks going

---

**T**he days of working the small, smoke-filled bars for little money are long gone. According to Incorvia, "Ninety-five percent of our business is wedding receptions and corporate events. We book a year in advance and have averaged 600 jobs a year. That includes about nine jobs on Saturdays and three or four jobs on Fridays."

---

tables to dance and he thought, "Hey, let's jump on the speakers and dance!" The guests went wild, and the rest is history. The Marino Brothers still use the speaker top dancing as part of their act and spontaneity is still a key factor. Incorvia says he doesn't generally tell his clients what to expect but they're always pleasantly surprised. He stresses that the dancing is always done with style and good taste. The tuxes stay on, no matter how hot it gets.

"A person capable of doing the dancing that we do must not only be athletic but also a good disc jockey. I like to hire someone first as a dancer then teach them to be a DJ. I've had very little luck finding a DJ and trying to teach them how to dance," says Incorvia.

Every Wednesday night, the DJs get



out in 15 minutes, the last thing they want to do is talk to you about your business. If they are busy, you are a pain in the ass to them. If it's the middle of the day and they are peeling potatoes, they are bored and looking for someone to talk to. If you are courteous to them, they will recommend you."

"I like to have quick breakdowns for the same reason. The sooner you are out of there, the quicker they can get out of there as well." He adds that they (the banquet owners) may like you at midnight, but if you go an extra hour without checking with them first, they will begin to hate you. You have to remember that they'll have to pay their employees to stay late as well. It is always best to check first before agreeing to do overtime.

## Spreading the word

In the old days, the Marino Brothers' advertising strategy was unfocused and consisted of trying most anything and everything. Today they have a different strategy. One of the things that works particularly well is *The Wedding Pages*. This is a magazine that is freely distributed at sites frequented by brides-to-be such as jewelers and bridal boutiques. When a customer picks up one of the magazines and fills out a free subscription card, the names and addresses are forwarded to the advertisers in the magazine. Incorvia immediately sends these contacts information on his service and has found this to be a very good source of jobs. Overall, however, they have cut way back on advertising. About the only other advertising is a small in-column yellow page ad.

"What got me through college ended up being my career. Four years ago, I quit a job making over \$100,000 a year to do



Back row (l-r): Steve Lanza, Jim Channel, Dave Incorvia, Ernie Perna, David Carpenter. Front row (l-r): Vince Capocci, Eric Lahrmer.

this...it was a good move and things are working for us."



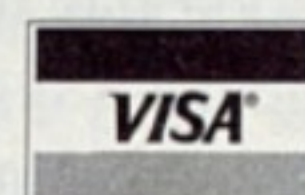
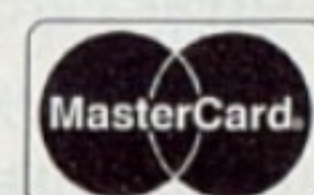
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18"	14"	Double Row									
Holds 135	Holds 100	Holds 200									
<p><b>45's Cases Available In Any Style</b></p>  <table border="1"> <tr> <td>Double Row</td> <td>Triple Row</td> </tr> <tr> <td>Holds 375</td> <td>Holds 550</td> </tr> </table>	Double Row	Triple Row	Holds 375	Holds 550	<p><b>CD Cases Available In Any Style</b></p>  <table border="1"> <tr> <td>Triple Row</td> <td>Five Row</td> </tr> <tr> <td>Holds 100</td> <td>Holds 165</td> </tr> </table>	Triple Row	Five Row	Holds 100	Holds 165	<p><b>Deluxe Console/SB</b></p>  <p>Depth 16" • 8 Spaces for Amp 10 Spaces for Bottom Mixer 8 Spaces for Top Mixer</p>	<p><b>Single Turntable &amp; Mixer Cases</b></p>  <p>Medium Duty Flight Cases Rec or Surface Hardware Carpet or Vinyl Laminate</p> <p>Heavy Duty Flight Case</p>
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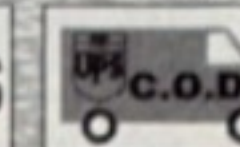
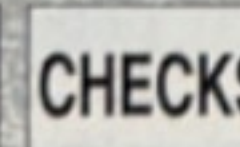
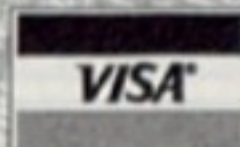
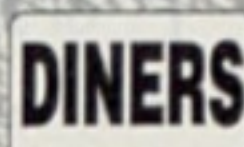
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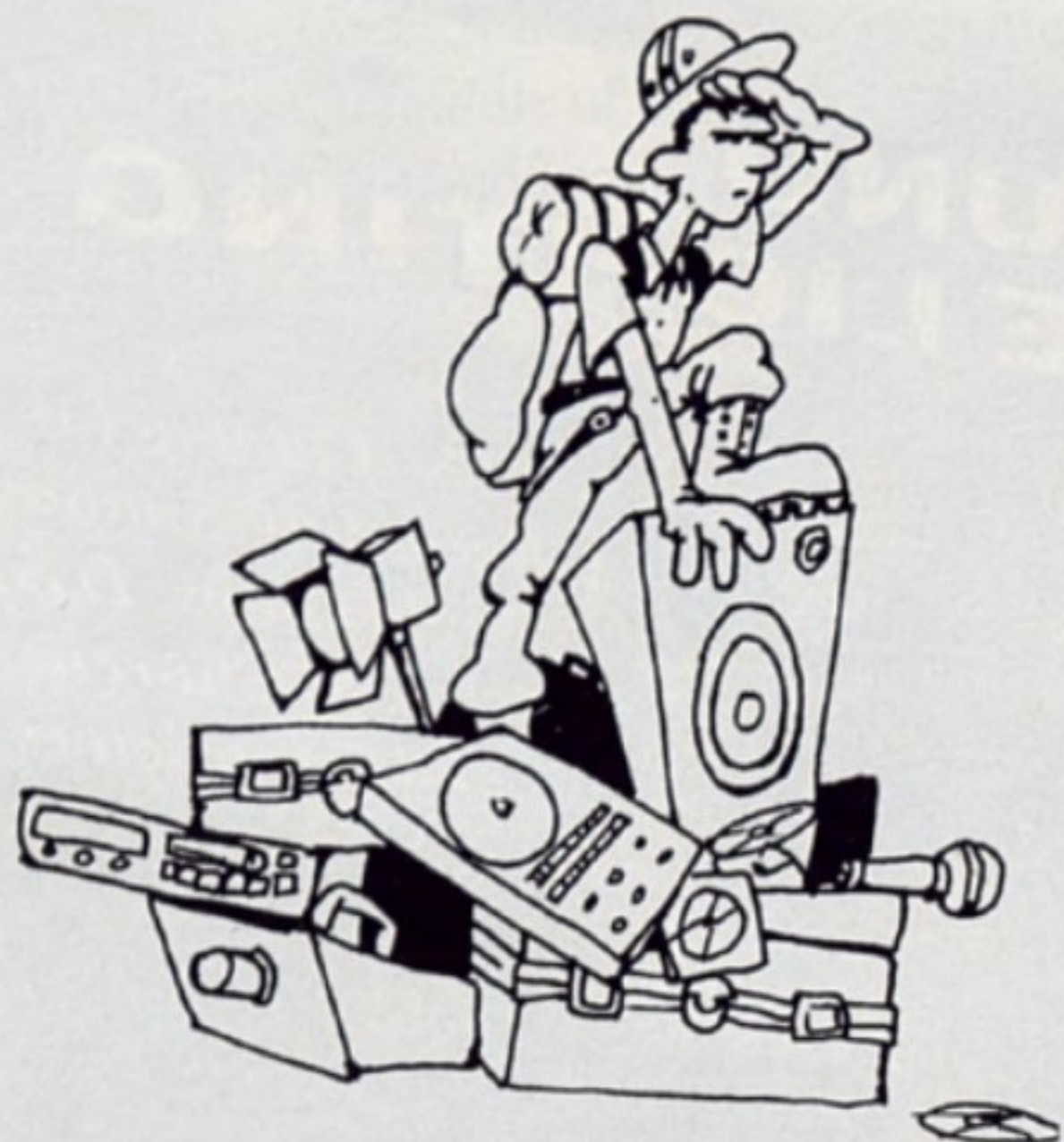


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In Search Of The Best...

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# IN VEGAS... GREEN IS GOOD!

By Renee Lassial

**W**hen Steve Likourinou started Limelite Mobile DJs in 1979, there were less than ten other DJ companies in his home town of Las Vegas, Nevada.

Today, there are over sixty DJ companies in this area with a metro population of nearly 900 thousand. And as the wedding capitol of the United States, with over 90,000 weddings performed every year, there is plenty of work to go around. So the ever growing competition has never worried Likourinou. He has always found a way to make each situation a profitable one.

### Give and take

Likourinou sports a healthy attitude toward his competition. Rather than complain when another DJ company snips off a bit of his business, he finds ways to work with his competitors. For example, Vegas DJs had no local place to go for gear so Likourinou recently opened, what he claims as the city's first DJ supply store.

This attitude carries over to his mobile business as well. He says it is common to receive referrals from other services who are over-booked, and he often returns the favor.

Even with an abundance of weddings in and around this desert playground, Limelite doesn't rely on just



**Likourinou's self-designed, hand-crafted DJ booths have everything but the kitchen sink. Even a fire extinguisher just in case the party gets too hot!**

wedding business. The many hotels and casinos offer plenty of opportunity as well and Likourinou doesn't miss a trick. Limelight presently has accounts with the Hard Rock Café and Club Rio. Through his contacts with a local concert promoter, he is also able to land regular gigs either supplying a DJ for a preconcert performance or renting sound and lighting systems for the various live



# Limelite Sound System

## Sound

- 2 Furman PL-Plus power conditioners
- 1 Rane ME-15 EQ
- 1 Rane AC-22 Crossover
- 1 BBE 462 Sonic maximizer
- 1 Shure L4 Beta wireless mic
- 1 Denon DN 770 R tape deck
- 1 Sony CDP-311 CD player
- 1 Denon DN2700F CD player
- 1 MTX MX500 mixer
- 2 QSC EX2500 power amps
- 2 Community CSX60B sub woofer cabinets
- 2 Community CSX70II full range cabinets

## Lighting

- 8 Par 46 stage cans
- 2 AMDJ light stands
- 2 AMDJ 20L beamers
- 2 AMDJ oscilating star lights
- 2 AMDJ super strobes
- 1 Spectrum mirror ball w/ stand & motor
- 1 Meteor Mr. Mista 1200 watt fog machine
- 1 AMDJ CC-4000 light controller
- 1 AMDJ effects switch panel
- 1 confetti canon

shows and concerts held in Vegas and neighboring areas. Either way, he makes money! Recent sound jobs have included concerts for Robin S, Janet Jackson and the Grateful Dead.

## Desert Rave

His most recent big gig was for an event last fall called "Desert Move," billed as "An Incredible International Multimedia Techno/House Event" held at a secret location in the desert. Attendees were bussed to and from the site from the Luxor hotel beginning at 6PM Saturday through 6AM Sunday morning. The event featured the talents of "The world's finest techno/house DJs including Laurent Garnier from Paris, France, New York City's DJ Dmitry from the group Deee-Lite, Josh Wink from Philadelphia, Germany's Westbam, Derrick May from Detroit and many others. Likourinou was subcontracted to provide all the DJ gear for the celebrity DJs who participated in the event.

## A better booth

Likourinou's self-designed, hand-crafted DJ booths have everything but the kitchen sink. The system equipment list (above) is used for a party of 300 or larger but there's not much difference in the system used for a smaller crowd, mainly just smaller speakers. The booths are designed so that all the equipment plugs into AC outlets on board the booth. The booth then plugs into a wall outlet. Having only one cord not only looks better but decreases the risk of someone tripping over a sea of cables.

The front panel (company logo) can be removed by unscrewing four bolts, exposing the back of all the equipment, which makes troubleshooting easy. In the bottom of the unit there is a compartment for a fog machine and fire extinguisher, as well as room for cables, fog juice and a Visa/Mastercard machine. The units, which roll on wheels, weigh about 200



to 300 pounds, fully loaded.

Possibly what makes Likourinou and his Limelite Mobile DJ company so successful is the fact he has dedicated his whole life to his profession, "This is all I've ever done," he says. "My mobile company is still growing but now the DJ store is where my heart is. I enjoy networking with other DJs and providing the knowledge they need to grow as well."



## It's Not A Contest! You Won't Win Anything!

But if you have a mobile system you think ranks among the

**BEST ON EARTH, contact:**

**Mobile Beat Magazine,  
P.O. Box 309, East Rochester, N.Y. 14445  
or fax: 716-385-3637.**



# The Scoop Roamin' Headphones



We've told you about wireless microphones, wireless remote controls and, last issue, even Hillbilly Rick told you about his wireless minidisc system that took his show to the top of a windmill. So whether it has a practical application or is just a gimmick, DJs share an interest in wireless technology. And why not? The whole idea of being a mobile entertainer is being able to move away from your gear and get closer to the crowd.

Nady's new WH-95 wireless headphone is the next step in wireless for DJs. It's actually an audiophile design created to compete with the numerous

infra-red models available for the home. The difference is, this set can get you up to (and beyond) 150 feet from your gear while maintaining great sound.

The WH-95 comes with a compact bodypack receiver that works with any pair of headphones (miniplug). A small transmitter accepts up to three sound sources. The system comes with an AC adapter, RCA plug patch cord and ear-plug style headphones.

## Performance

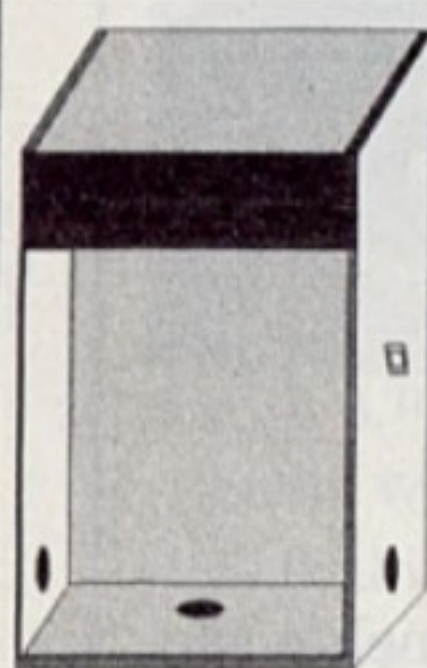
To test the range and quality of the WH-95 system, we connected it to the outputs

of a standard CD player, put on the headphones and took a walk around *Mobile Beat* headquarters. The small transmitter penetrated walls without break up or static. So I decided to keep on walking... right on out the door. we were nearly a tenth of a mile away from the transmitter, with two brick buildings in between, before the sound started dropping in and out. Soon after the first signs of the signal weakening it disappeared altogether, effectively marking the outer radius of the transmission range. But what a range! We were well beyond the 150

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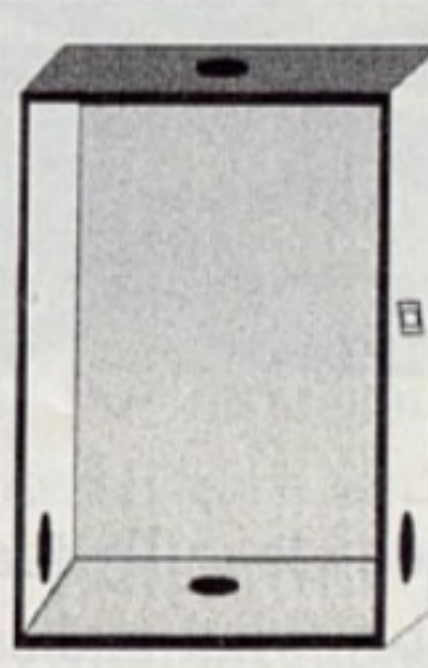
## Showcase Presentations

*The Next Generation Of Professional Disc Jockey Cases ...because your image is everything.*



### Combo Racks

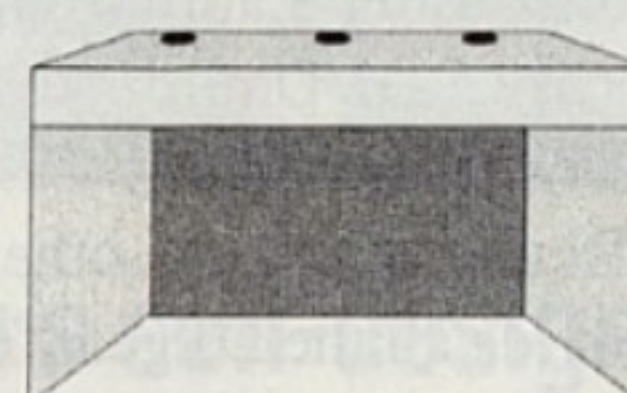
Our combo racks are designed to accommodate mixers, dual cd controllers, power strips, wireless microphones and all rack mount gear. 10 spaces angled on the top and 4,6, or 8 spaces on the bottom. Removable top cover, front/rear friction doors, gray carpet, chrome hardware and recessed handles.



### Amp Racks

All amp racks are available in 4,6,8,10 or 12 space sizes. 10 and 12 space amp racks come with casters. Combo racks may be stacked with amp racks for an organized "vertical" presentation eliminating the need for a table. Universal port holes on the sides, top and bottom allow for simple connections among cases. Front and rear friction doors hide all wires.

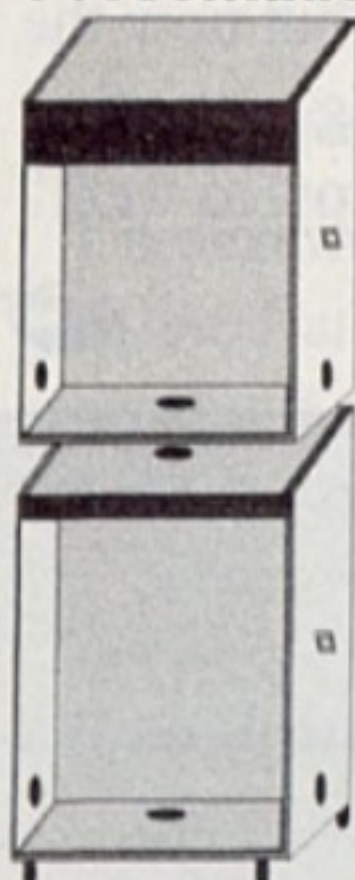
### Soundstage Table System



Our portable two piece sound stage table system is the best way of obtaining a professional appearance. The stage cover fits onto the folding base supporting combo and/or amp racks.

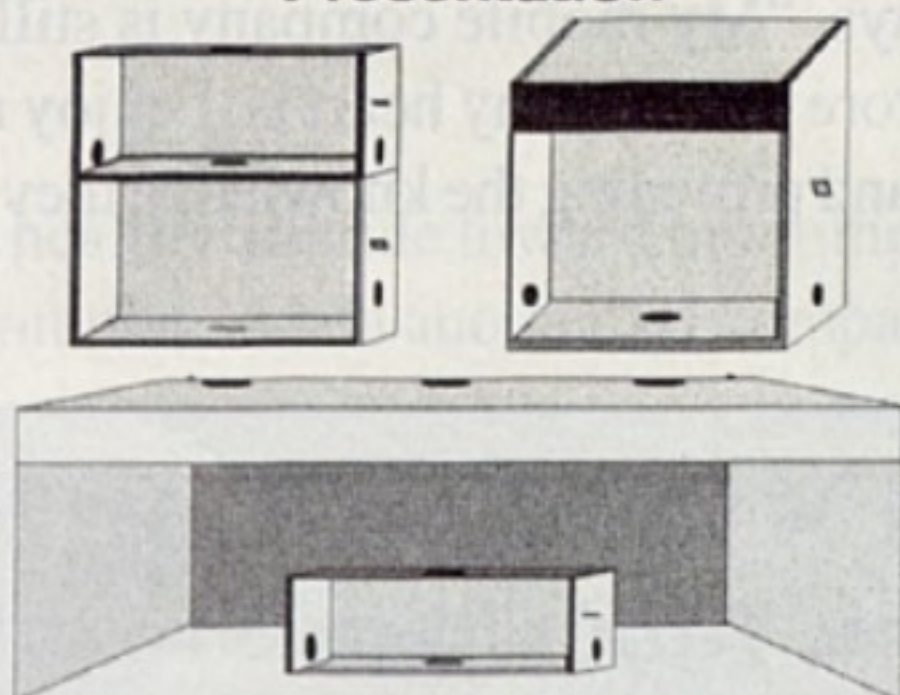
All cables are fed through center, left and right portholes. Gray carpet to match our other cases and available in 24" or 32" sizes.

### Typical Vertical Presentation



Either a 10 x 6 or 8 space combo rack and a 10 or 12 space amp rack keeps your system compact & simple

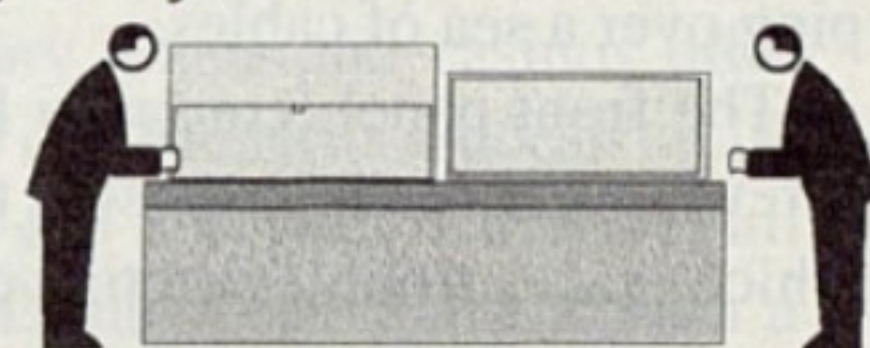
### Typical Side-by-Side Presentation



There is plenty of room for equipment here. Start with a 24" Soundstage Table, add a 4 and/or 6 space amp rack with a 10x6 or 8 space combo rack, another 4,6, or 8 space rack underneath, and you have the ultimate mobile Showcase Presentation for the largest of systems.

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# It's The Ultimate DJ Deal anyway you cut it!



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at Bally's Las Vegas!

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Along with DJs from around the world, attendees will include celebrities, artists and representatives from major pro sound and lighting companies, karaoke hardware and software manufacturers, and nightclub, bar and comedy club owners. Every major liquor, beer and mixer exhibitor will display new products. At nightly parties, you'll be able to meet and network with many of Mobile Beat's contributors and exchange ideas with DJs and club owners from all parts of the country. It's a unique opportunity for you to make valuable contacts and build solid business relationships.

This special package gets you full access to the Mobile Beat symposium room, admission to the show floor, the special DJ seminars and all other Mobile Beat sponsored events. Total cost is just \$125. Don't miss it!

Here's a partial list of DJ related exhibitors & participants:  
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All sessions are offered on a space-available basis. To take advantage of Mobile Beat's Ultimate DJ Deal, registration must be received no later than January 2, 1996. No checks accepted at the show. \*A regular, complete-program pass for this event costs \$300. If you wish to order a full program pass or Exhibit Hall only pass for \$40, call Nightclub and Bar at 601-236-5510. Be sure to tell them you heard about the show through Mobile Beat!

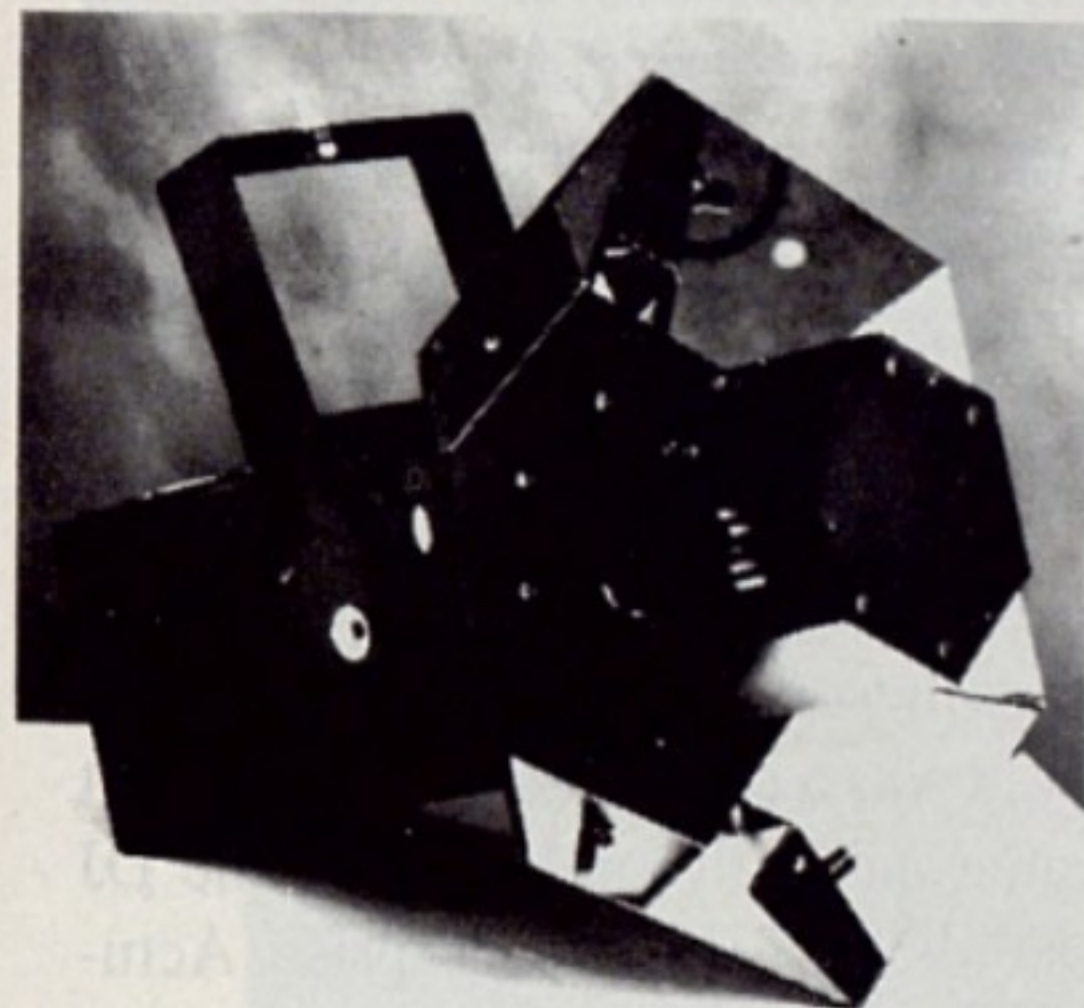
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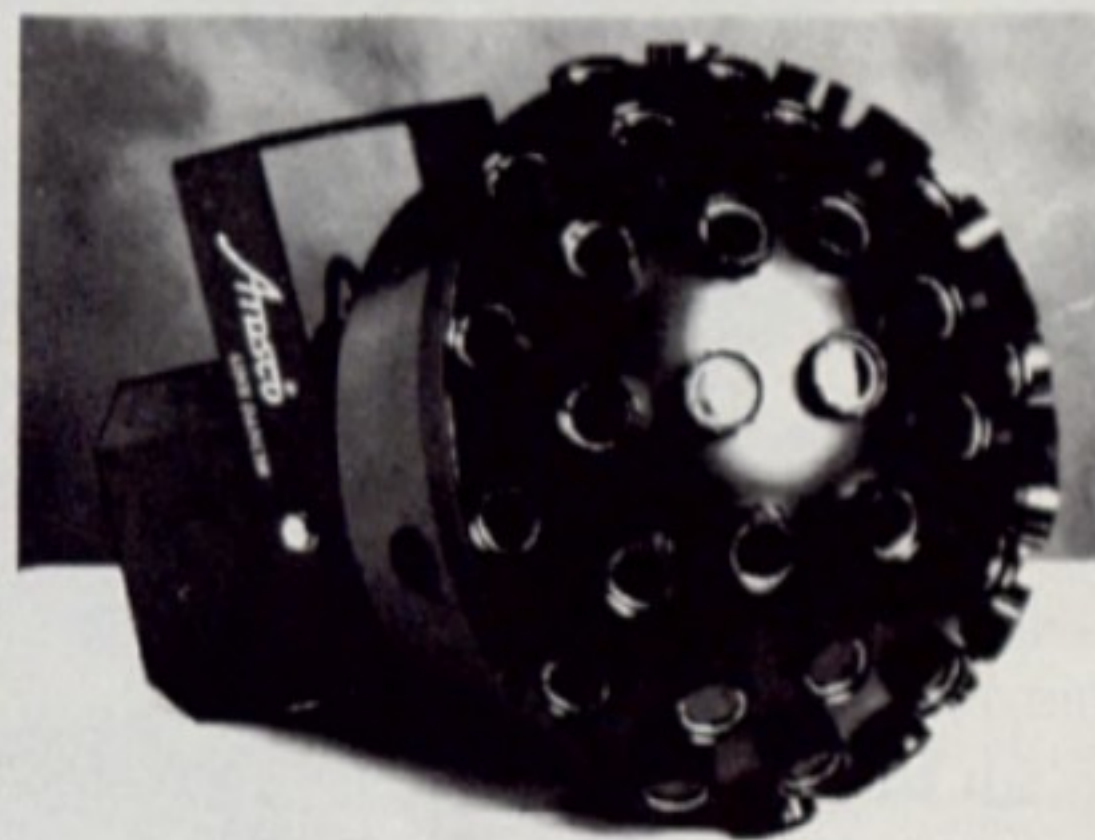
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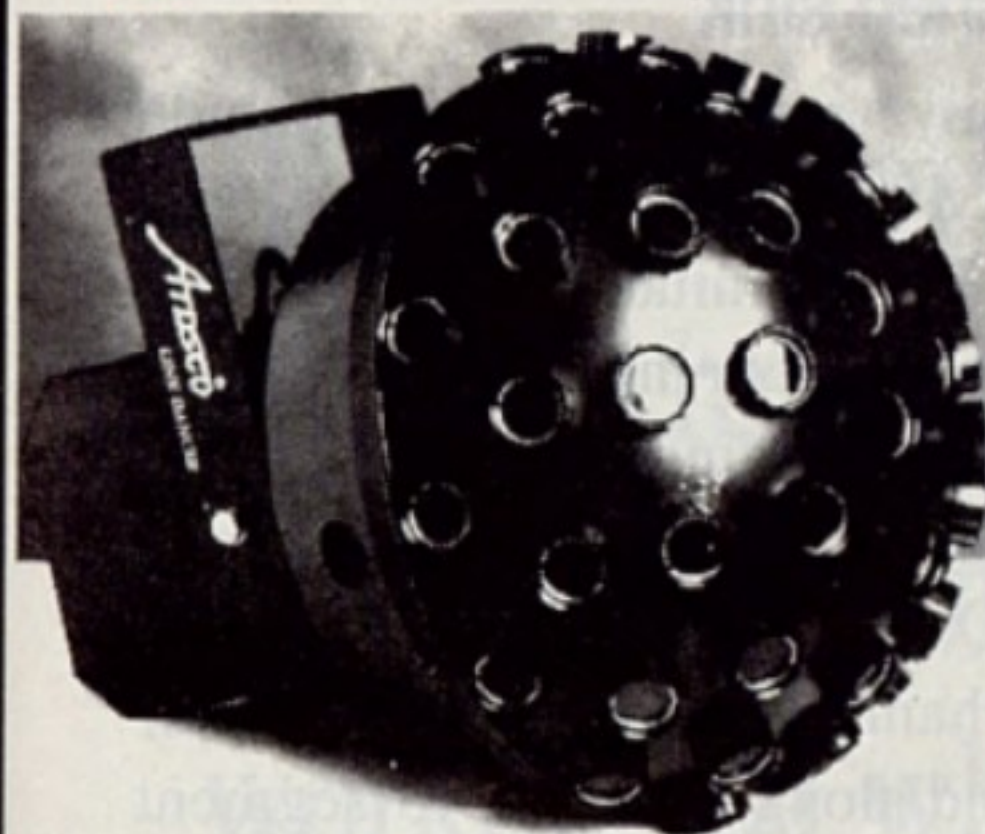
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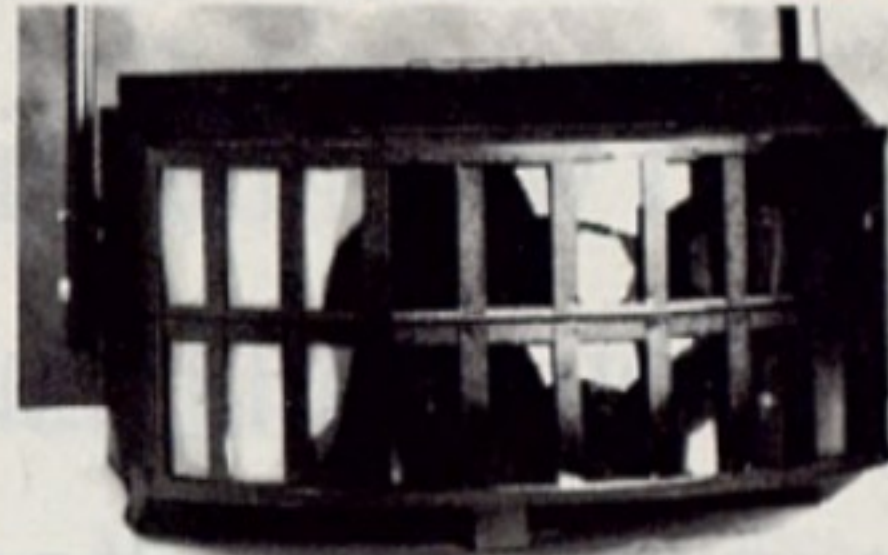
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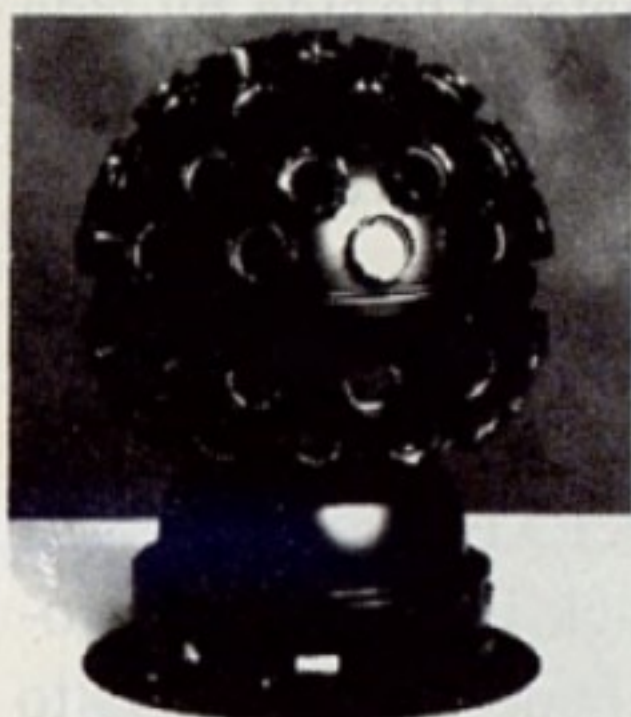
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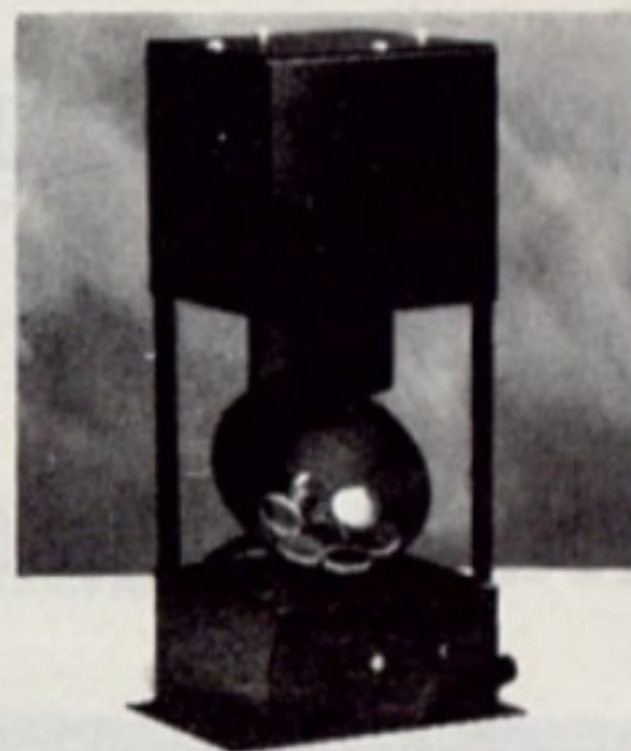
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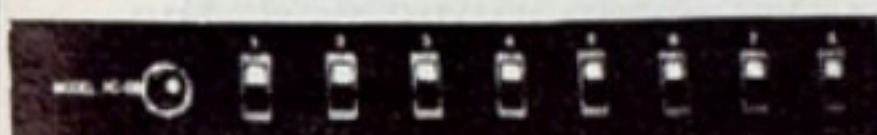
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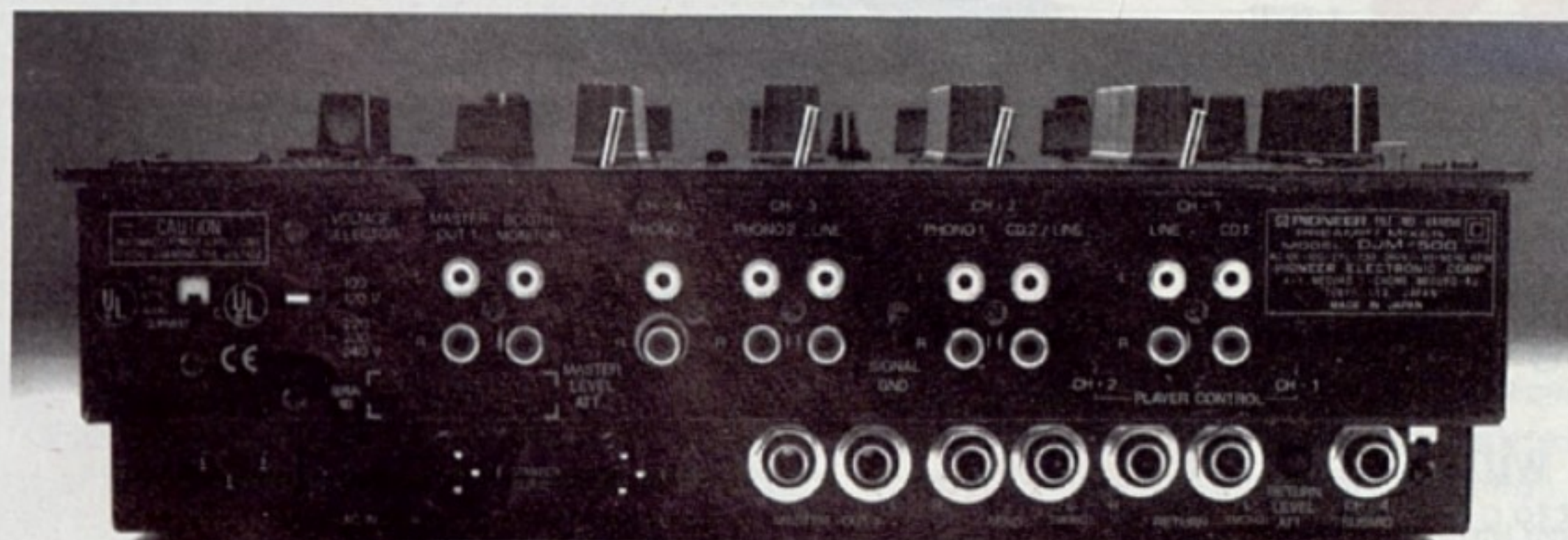
## Pioneer's DJM-500 DJ mixer

### A pre-production sneak review



By Henry Collins

I have always said when the big guns turn their attention to this market, it's going to be a whole new shoot out. Well, Pioneer has just opened up with both barrels...it's hot new DJM-500 DJ mixer. It's time to head for cover.



The rear panel complement included balanced and unbalanced main outputs.

#### Test Bench

The following components were used in the product evaluation.

**Rack:** Gem Sound AR 32

**CD Player:** Marantz PDM321

**Tape Equipment:** Marantz PDM510, Sony SLV 585HF

**Amplifier:** QSC Powerlight 1.8

**Speakers:** Gem Sound E15T

The DJM500 is no joke...it's strictly serious business. While the unit I reviewed was a pre-production sample, it became painfully obvious that the DJ market is in for quite a surprise. Actually, it's about time the heavy hitter's have finally come up to bat and taken a real swing at this market. And from where I'm sitting, it looks like Pioneer has hit a line drive deep to center field. And unless the competition already has a man back pedaling to intercept this ball, it's going to be a major home run.

#### The kitchen sink

It's the only item Pioneer didn't include in the DJM500. The look and feel of the mixer is very similar to a production board. It offers four input channels, each with a corresponding slider control, cue pushbutton with LED indicator, 3-band rotary EQ, and a trim control. At the top of each channel row is an input selector switch and along its side a 15-segment LED peak level meter. The side-by-side placement of the meters allow you to readily compare input levels for easy channel balancing.

At the mixer's far left is the DJ mic channel. It offers 3-band EQ, gain control and front panel XLR connector. A sub mic phone jack input is also provided at the rear panel and answers to channel-4's control functions with the input selector switched to mic.

#### Add two CDJ-500s and mix

The DJM-500 was specifically designed to complement Pioneer's highly acclaimed CDJ-500 CD player. Channel-1 and 2 slider controls have a remote

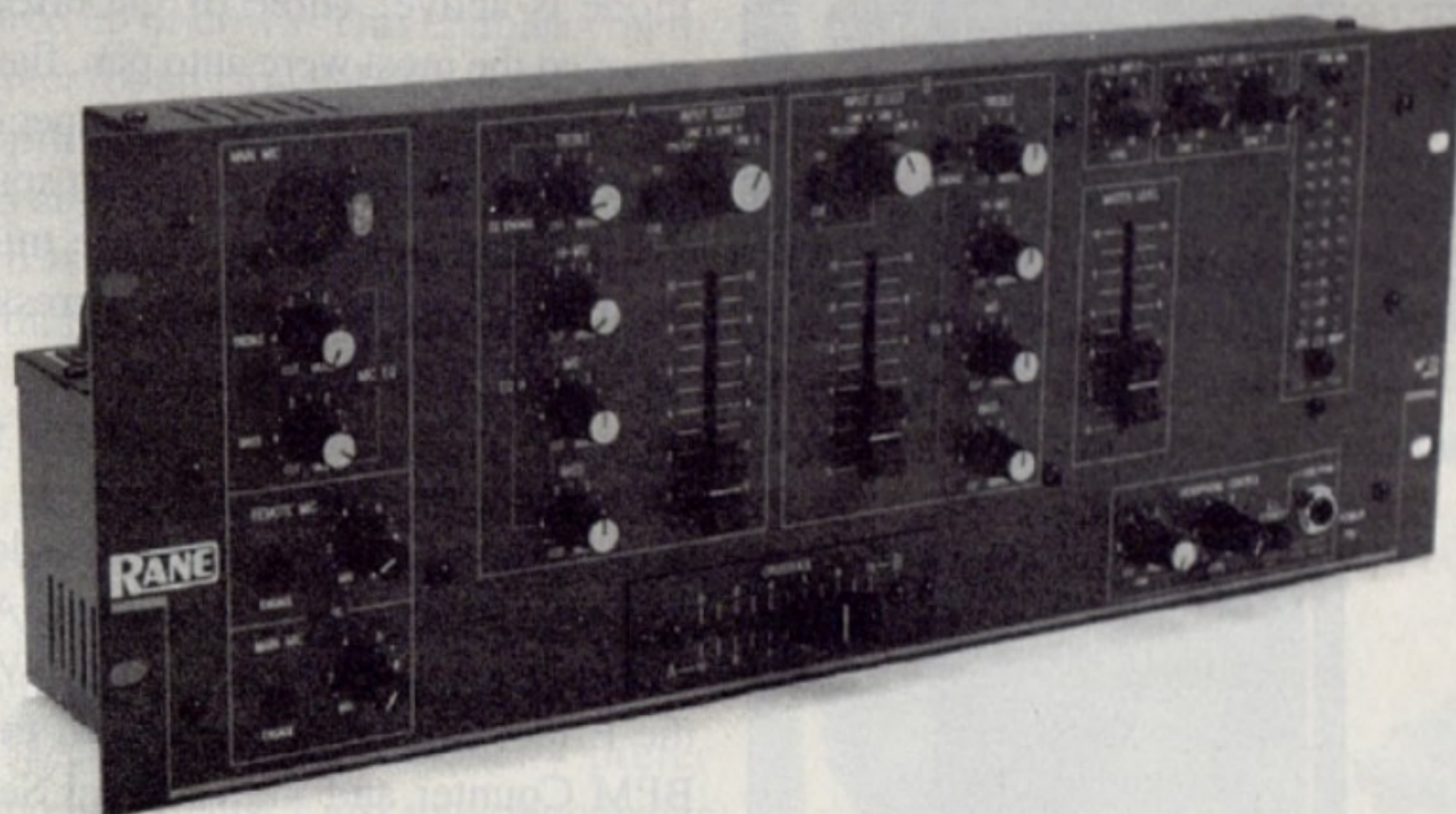
Cont'd page 78



## The Scoop

# Rane's MP 22 DJ mixer

## A hands-on product review



### Test Bench

The following components were used in the product evaluation.

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**CD Player:** Marantz PDM321

**Tape Equipment:** Marantz PDM510, Sony SLV 585HF

**Amplifier:** QSC Powerlight 1.8

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Rane's new MP 22 is a solid mixer offering a number of "makes perfect sense" features that are certain to get the attention of quality and performance conscious DJs. While void of the eye-popping gizmos and gadgets that readily impress technically challenged DJs, the MP 22 provides a perfect balance of price and performance that few mixers in this price range can touch.

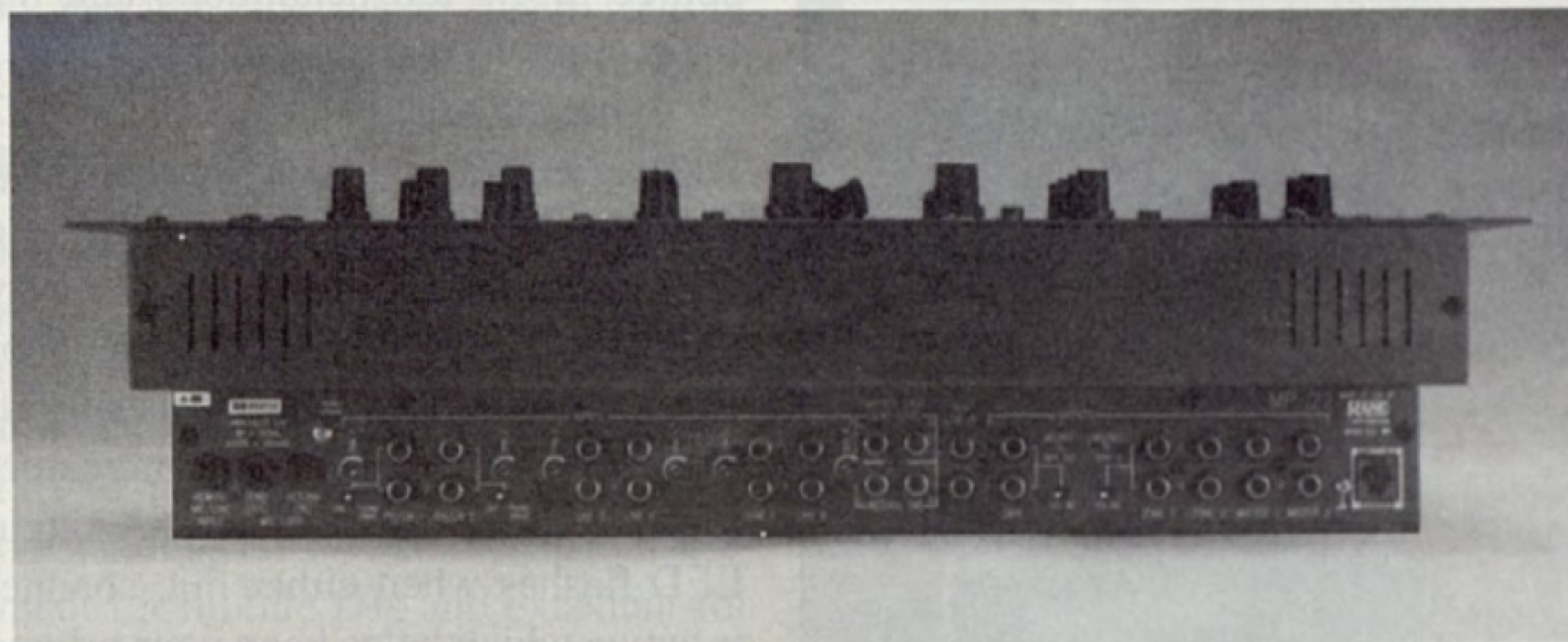
### Designed for the long haul

After searching six and a half minutes for the power switch it suddenly occurred to me that the MP 22 didn't have one. This put me off at first and I couldn't figure out why any reputable electronics company would forget to put a power switch on a DJ mixer. After tinkering with the mixer for a few minutes, I was impressed by the mixer's exceptionally quiet performance. Was there a connection between the mixer's low-noise performance and the absence of a power switch? The answer is no. The real reason is the mixer's external power supply. Locating the power supply outside of the chassis and eliminating the power switch enabled Rane to shave \$50 off the price and improve signal to noise performance by 6 to 8dB. It also enabled Rane to design a mixer that would get U.L. and C.S.A. certification without costly design modifications.

Another evidence of Rane's forward thinking in mixer design can be seen on the rear panel. Channels A and B feature an input selector enabling you to switch the phono inputs for use with line level sources such as CDs. There's also a small screw pot on each channel for

By Henry Collins

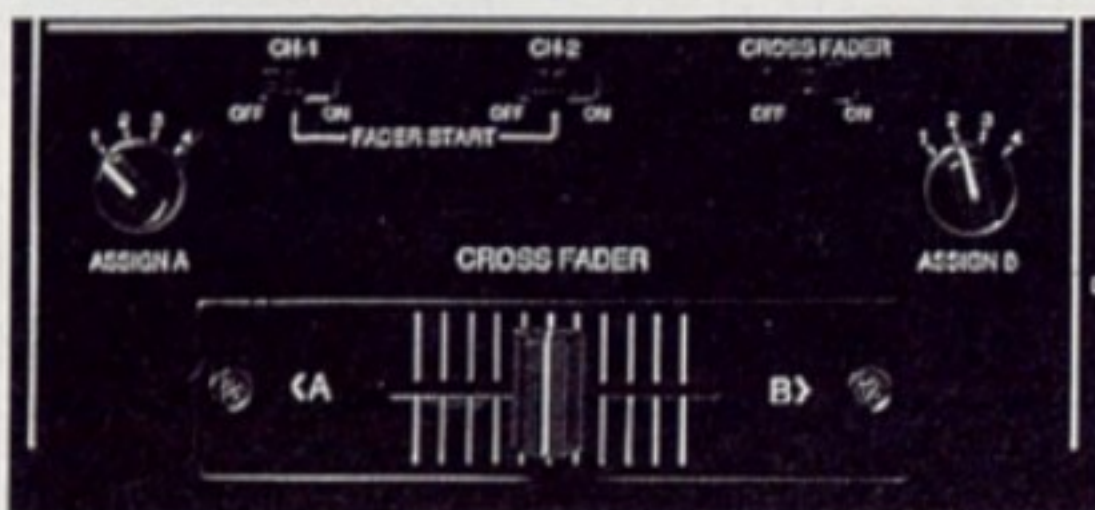
**D**esign simplicity and rock-steady reliability are modest claims for a DJ mixer these days. For the working DJ who can't afford any down time, Rane's MP 22 offers superior sonic performance and non-stop dependability.





### DJM-500 cont.

start feature enabling you to automatically fire up CD playback whenever you slide the fader. There is also a defeat switch enabling you to disengage this feature. I didn't have an opportunity to check out this feature in this review but I will in a future issue.



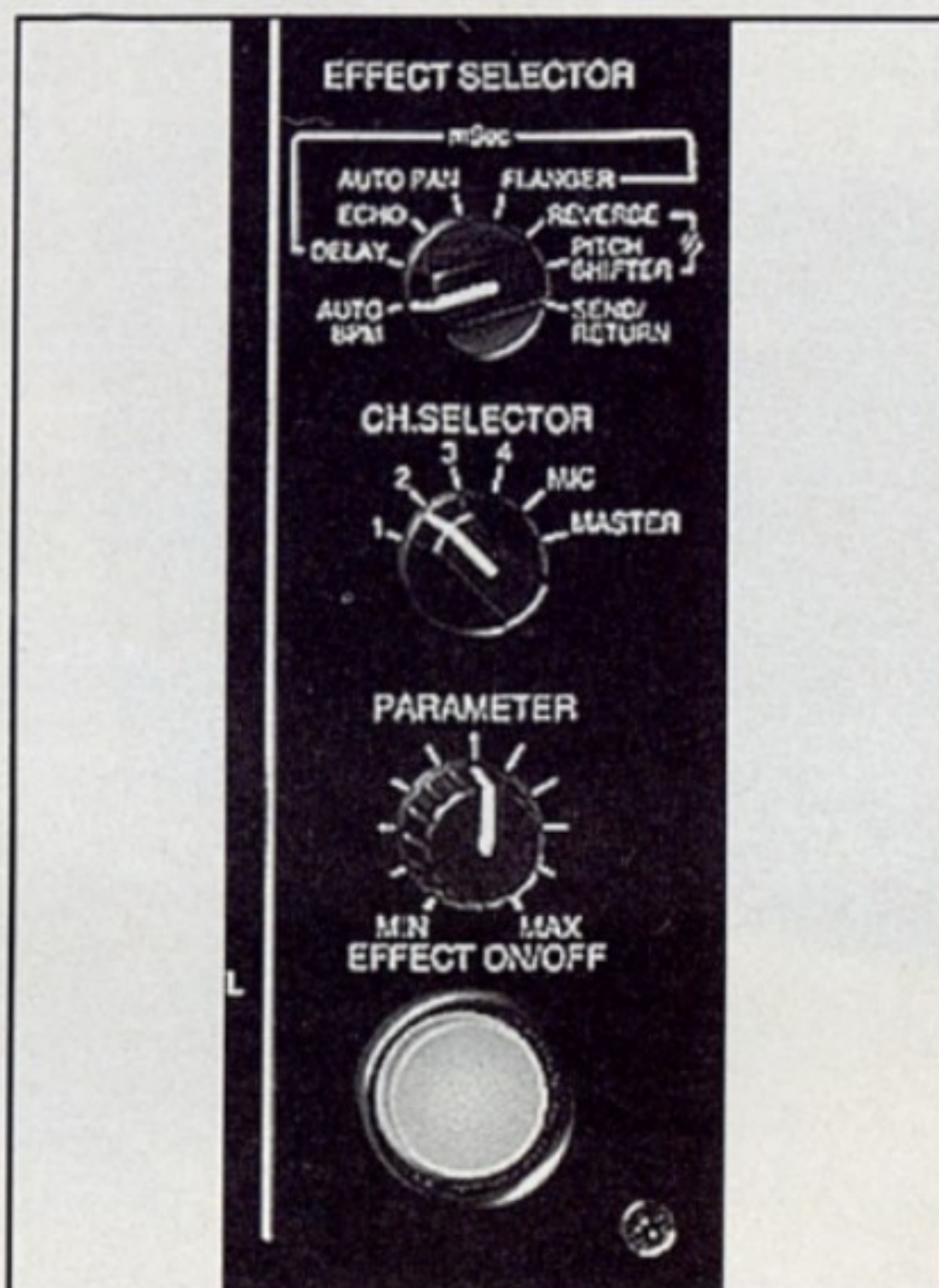
Close-up of crossfader section

### Assignable, defeatable

The DJM-500's crossfader is fully assignable to any one of the four input channels. Placement of the assign controls was above and off to the sides of the crossfader, out of the way for furious warp drive mixing. The DJM-500 also offers a crossfader defeat switch for those who prefer to mix using the channel sliders. Slide action on the crossfader was as smooth as glass, the kind of performance you'd expect from a P&G or Alps slider.

### An arsenal of digital effects

The DJM-500 offers a number of digital effects never before featured on a DJ mixer. Unlike some mixers that give you "noise effects" that serve no real purpose except to remind you what a mistake you made, the DJM-500 offers record quality effects. These include delay, echo, auto pan, flanger (my personal favorite), reverb and pitch



shifter. A channel selector lets you assign the effects to any input source including the mic and master.

Mixing and controlling the effects was close to perfection. Using the cue feature and the parameter control you can audition and fine tune the effect in your headphones before going "live." An illuminated control lets you trigger effects on and off with the push of a button. This same button flashes providing visual indication when the effects mode is active. Three of the effects I enjoyed the most were auto pan, flanger and reverb. The reverb was especially effective at producing full, rich sounding vocals when used with the mic. It even gave my voice a more impressive, professional sound.

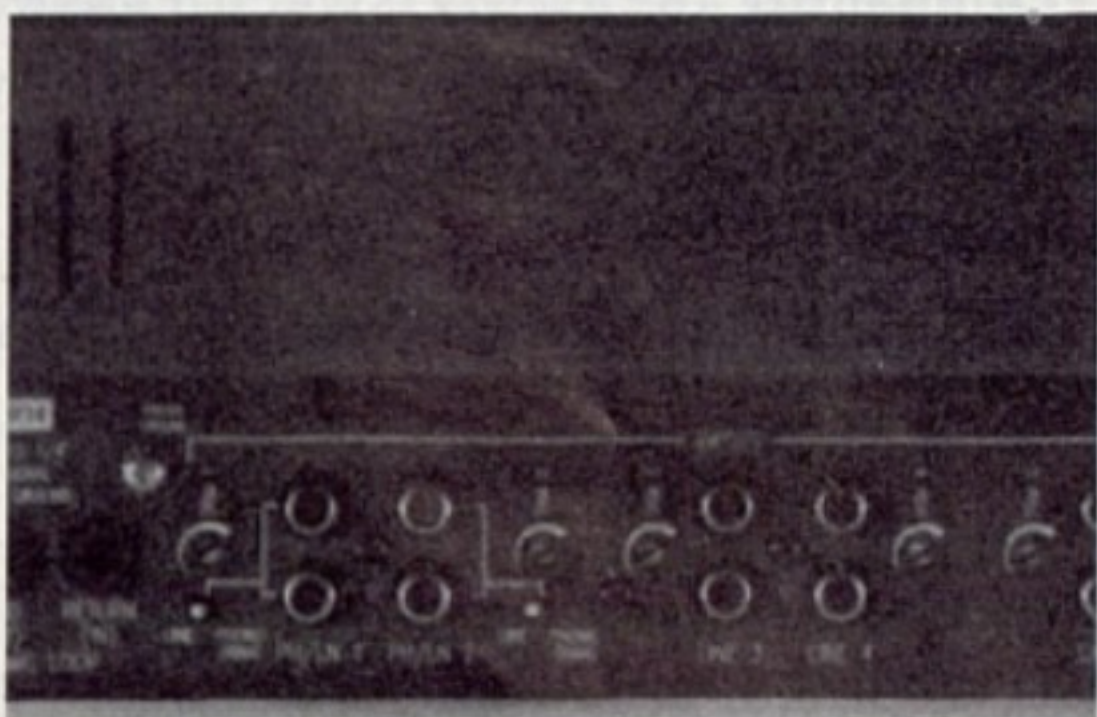
### Beat and shift

Two exciting features that will no doubt win the hearts of many DJs are the Auto BPM Counter and Pitch Shifter. When the Effects Selector is switched to the BPM Counter and the Channel Selector to the desired input source, the Parameter/Beat Counter begins to calculate and display the BPM count for

### MP 22 cont.

trimming hot line sources like drum machines and DAT units.

The MP 22 offers a generous assortment of outputs to cover a wide variety of amplification, recording and monitoring applications. There are two stereo master outputs, two stereo zone outputs and one stereo tape output. A switch on Zone 1 and Tape outputs enable you to exclude the Main Mic signal from the main program mix. A very handy feature when you're taping your show and you don't want to record your announcements.

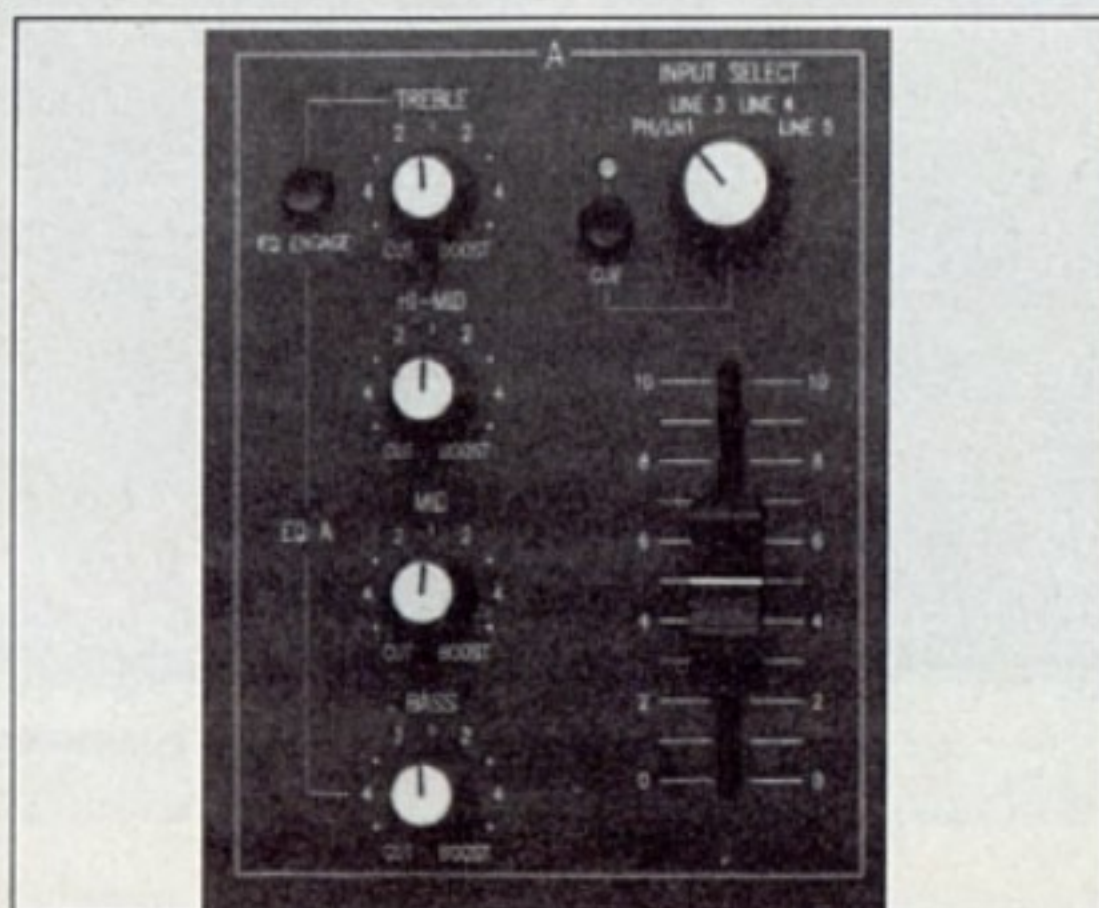


For outboard processing of the Main Mic, the MP 22 offers a Mic Loop with 1/4-inch phone jacks for send and return. It let's you use a wide assortment of outboard effects and signal process-

ing gear like feedback suppressors, compressor/limiters and reverb units. The MP 22 also features a Master Loop for outboard processing of the main program signal.

### Serious EQ

With four-band rotary EQ on channels A and B, the MP 22 provides enough tonal control to tailor any program to your personal listening needs. Each pot offers 8 dB of boost and cut-- just enough control to make a tonal difference without sending your amplifier into cardiac arrest. You can defeat the EQ at any time with the push of a button. In addition, the Main Mic also features bass and treble controls.



### Audiophile quality cueing

When I slapped on my headphone to cue up a CD, I couldn't believe the fidelity. It was definitely not the clock radio sound quality you hear on a lot of mixers coming out of the Far East. I was so impressed with the sound quality that I rarely took the headphone off, except to answer the phone and to pause for waste management. The cue output has ample drive to handle virtually any headphones, up to a 600-ohm load. A pan control lets you adjust the monitor balance between your cue source and main program. There's also a Mono/Stereo switch which lets you place the cue source in the left headphone and the main program in the right.

To help facilitate cueing, the MP 22 features an LED indicator for each channel which lights whenever the cue monitor pushbutton is engaged. A very useful feature when working under poor lighting conditions...which is usually all the time. There are also LED indicators for the main and remote mic. A single LED flashes when either mic channel is active which helps keep your private announcements from going public.



that channel. Let's say you're now ready to cue up another selection, pressing the Cue Selector button for that source automatically displays the beat count in a second beat counter indicator. This enables you to view the beat count of both sources simultaneously. You can make speed adjustments while listening in your headset before going "live" with your next mix.

With the Pitch Shifter, you can actually vary the pitch (tone) of any input source up or down. This enables you to correct for any tonal differences caused by pitch adjustment when using CD players without pitch compensation such as Pioneer's Master Pitch function on their CDJ-500.

### My opinion?

Definitely one of the hottest late arrivals this year. If the effects section on the production versions are as quiet as promised, this mixer will be hard to beat at \$1,200. While I personally prefer outboard effects, I just may reconsider my stand after seeing this mixer. Best of all, the DJM-500 is an exciting glimpse into the future of DJ mixers.

### Room to get busy

The MP 22's input assignable crossfader offers much of the same flexibility of a fully assignable crossfader. The approach taken here by Rane makes perfect sense and is free of useless duplication. Channel A, which corresponds to the left fader position, is selectable between phono/line 1, line 3, line 4 and line 5. Channel B is switchable between phono/line 2, line 4, line 5, and line 6. Line 4 and line 5 are duplicated on both channels so if you have a drum machine or tape unit you need to mix from either side of the crossfader you can do it. The assign controls are located above the channel sliders, well out of the path of high-speed hand traffic.

### For the record

I loved the MP 22's simple and very practical design. An excellent combination of bare essentials topped off with a few added extras. Sound quality and signal-to-noise performance were outstanding. At \$899, it's a smart investment for mobile DJs and excellent for use in permanent club installations.

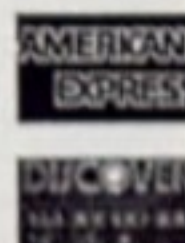
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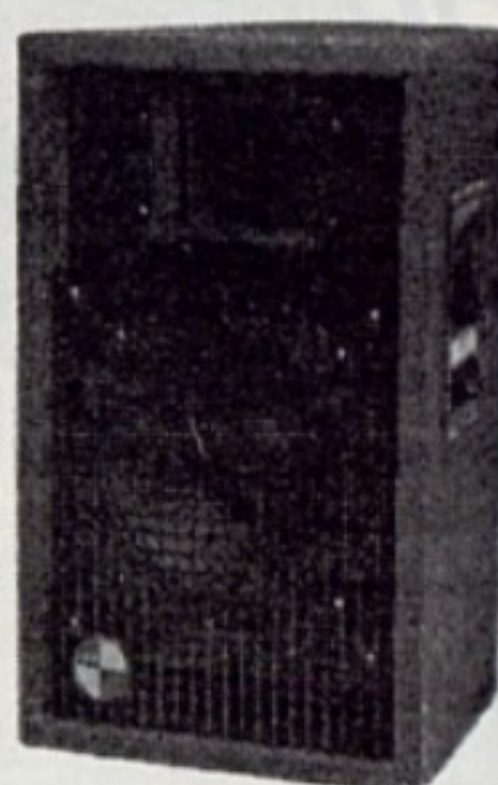


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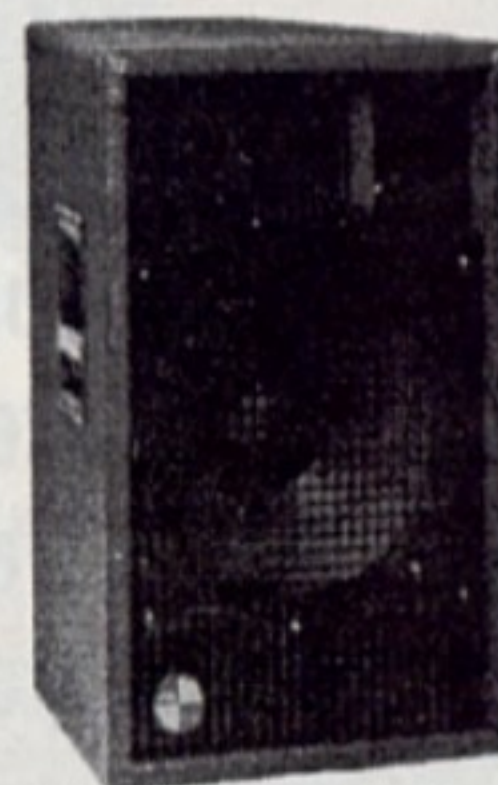


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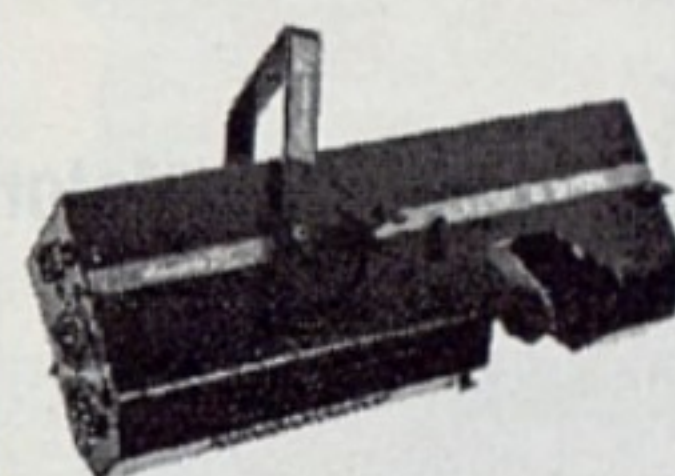
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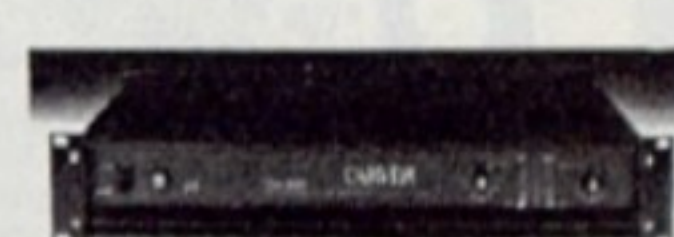
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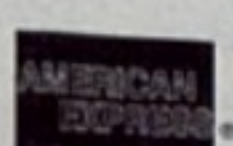
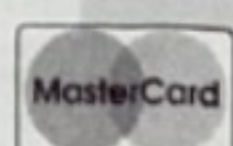
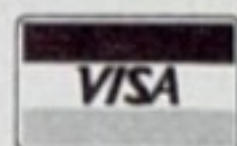
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Roamin' Headphones  
cont'd from pg. 72

feet that Nady advertises.

To evaluate the sound quality, I tried several different types of headphones and found that the quality of sound is more dependent on the type of phones than the Nady unit. In addition, the tiny transmitter can also be used with small walkman-type speakers (powered or unpowered).

### DJ Applications

So what can we do with this neat little unit? The reason we went looking for a wireless headset unit in the first place was due to a question from a club DJ looking for something that he could put on and leave on while spinning. This should work. There seemed to be more than enough volume available from the bodypack receiver to cover all the noise in a club, however, you would want to use good, over-the-ear phones with a tight fit.

The WH-95 also works fine as a monitor system for DJs and KJs. Any KJ, or karaoke singer, who prides their own singing ability would find this wireless system a big help. Just hook up the transmitter to your main outputs and mount a pair of powered speakers or headphones near the TV.

Another use would be for DJ companies who do big shows involving the cooperation of several people. The main program could be fed to individuals in several areas. A unique, talk over feature, which overrides the program, would allow a central person to communicate to everyone at one time.

Because of the WH-95's superb audio quality, you may also want to use it around the office for auditioning new tracks. You can plan your mixes while you move about with complete freedom.

So while a wireless headphone system may be something you can live without, it does open the door to some exciting possibilities limited only by your imagination. And if the retail price of \$249.95 just isn't in the budget, you know just what to put on your wish list to Santa.

For more information: Nady Systems, 6701 Bay Street, Emeryville, Calif.; 510-652-2411.





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12. GREEN EYED LADY
13. SWEET CITY WOMAN
14. DANCING IN THE MOONLIGHT
15. NEVER ENDING SONG OF LOVE
16. BEAUTIFUL SUNDAY

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2. MOONLIGHT SERENADE
3. GOODNIGHT MY LOVE
4. MAKING MEMORIES
5. THE TWELFTH OF NEVER
6. OLD CAPE COD
7. CAB DRIVER
8. SPANISH EYES
9. LITTLE GREEN APPLES
10. IT'S NOT FOR ME TO SAY
11. THE LAST WALTZ
12. I LOVE YOU TRULY
13. MY HEART CRIES FOR YOU
14. DON'T FENCE ME IN
15. PUTTIN' ON THE RITZ
16. TILL THEN

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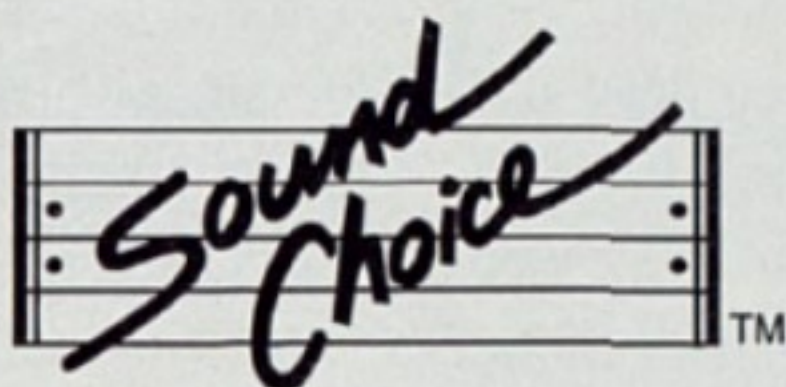
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# Sing Along Essentials

## The Moderate Songs

By Bob Glazier

In the last issue I listed twenty songs that I considered to be "easy" songs for people just getting into singing Karaoke. Now let's look at twenty "moderate" songs. Talk about a relative term! I deem a moderate song to be a song that I can stumble through and still sound half-way decent. These songs may be easy, based on their range, but the tempo might be the challenging part. Or there may be a couple of key changes during the song, which add to the difficulty. Either way, if the singer is familiar with the song, the easier it is to sing, but that is no guarantee that the singer still won't crash and burn.

During the many years I've been doing this, I have learned

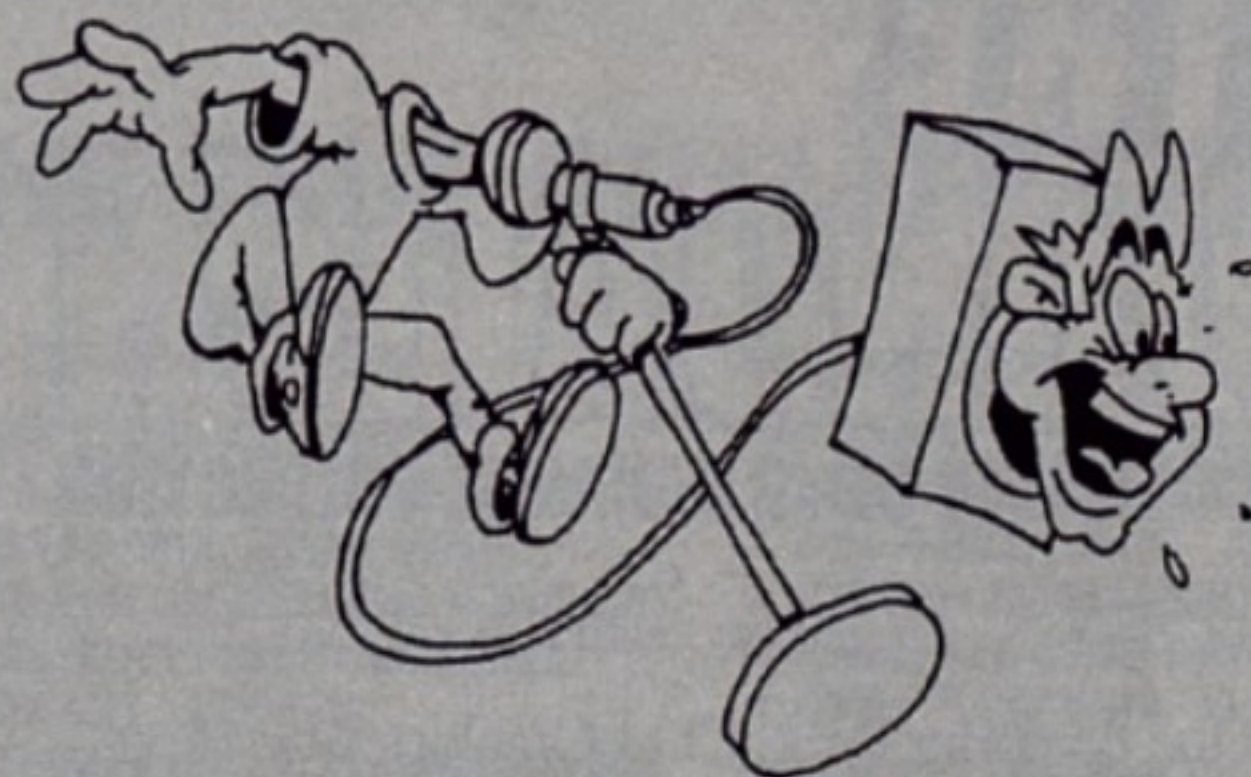
most of the 3,000 or more songs in my songbook. I don't mean I can sing them all or would even want to, but, because I know them, I try to be there for the first timers. If they need a little help at the beginning I can nudge them along. I don't get on the mic, I simply stand off to the side singing with them so they have an easier time with the melody. I have found doing this takes the edge off for the scared would-be singers.

Make plans to

be in Vegas for the Nightclub & Bar show featuring the Ultimate DJ Deal sponsored by Mobile Beat. The seminars are great and what you can learn from the experts and take home and use in your own business is priceless. I have attended many past shows and I have never left disappointed. See you in January!

### 20 moderate level songs

Title .....	In the style of:
1. Suspicious Minds .....	Elvis Presley
2. The Heart Of Rock And Roll .....	Huey Lewis
3. Freedom '90 .....	George Michael
4. The Gambler .....	Kenny Rogers
5. Bad, Bad Leroy Brown .....	Jim Croce
6. I Will Survive .....	Gloria Gaynor
7. Paradise City .....	Guns 'N Roses
8. Dancing Queen .....	Abba
9. Brandy (You're A Fine Girl) .....	Looking Glass
10. Oh, Pretty Woman .....	Roy Orbison
11. Passionate Kisses .....	M.C. Carpenter
12. Brown Eyed Girl .....	Van Morrison
13. Mack The Knife .....	Bobby Darin
14. Jailhouse Rock .....	Elvis Presley
15. I've Got You Under My Skin ....	Frank Sinatra
16. Harper Valley P.T.A. ....	Jeannie C. Riley
17. Escape (Pina Colada Song) ....	Rupert Holmes
18. Copacabana (At The Copa) ....	Barry Manilow
19. Maybelline .....	Chuck Berry
20. Love Potion Number Nine .....	The Searchers



### A Tip about Tipping

With the big Nightclub & Bar show, which takes place in Las Vegas, just around the corner and Mobile Beat Magazine playing such an important part in the DJ portion of that show, I thought I would share my thoughts regarding a letter I received from one of my contacts at Pioneer Karaoke.

The letter was written by an older gentleman who goes to Las Vegas frequently and used to enjoy Karaoke there. I say "used to" because recently he has found more and more difficulty in getting a chance to sing. It seems some KJs now give preferential treatment to those who tip, and ignore those who don't. He went on to say that on a few nights he never was able to sing because he just couldn't afford to compete financially with other guests.

If you are a mobile DJ or KJ like I am, tips are an important part of your income. It took me a very long time to graciously accept tips for what I do. The problem I see for this gentleman is, he does his Karaoke in Vegas. Anywhere else in the world, if someone tipped the KJ five bucks that would be a great tip; but in Vegas, that same five bucks doesn't have the same relative value.

I am personally doing two shows a week in the Los Angeles area and at many of the shows the wait is long and people get antsy. I only allow one song per singer in the rotation but if the crowd is large the wait could be ninety minutes or more! If someone comes up and slips me a five I will definitely move them up, quite a bit in fact.

I had a woman come up to me one night and ask how long the wait was. I told her over an hour and she said she couldn't wait. She asked if she gave me \$1 as a tip would that help, I explained that she would move up one spot. She then asked what a five would do, I told her she would move up about ten spots. She finally asked me what would happen if she gave me a twenty and I pointed to the male singer on stage and explained to the woman that he was done and she was singing NOW! She never did give me the twenty!

By allowing people to buy their way to the front of the line, you risk the wrath of your loyal following, the ones who may have helped you when the club wasn't so busy and you needed every singer you could get. Why are we in this weird business? To make money, but we all need to see the bigger picture. Sure, if someone can afford it, let them feel important and take the tip. But be aware of those who have and haven't sung in a while, and try to be fair. Hopefully as you look out into the crowd you'll see the same faces that you've seen for weeks, months, and hopefully longer.



***"Garland,  
Joplin,  
Madonna.  
Once I get  
started  
I can't stop."***

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# Karaoke's UK Connection

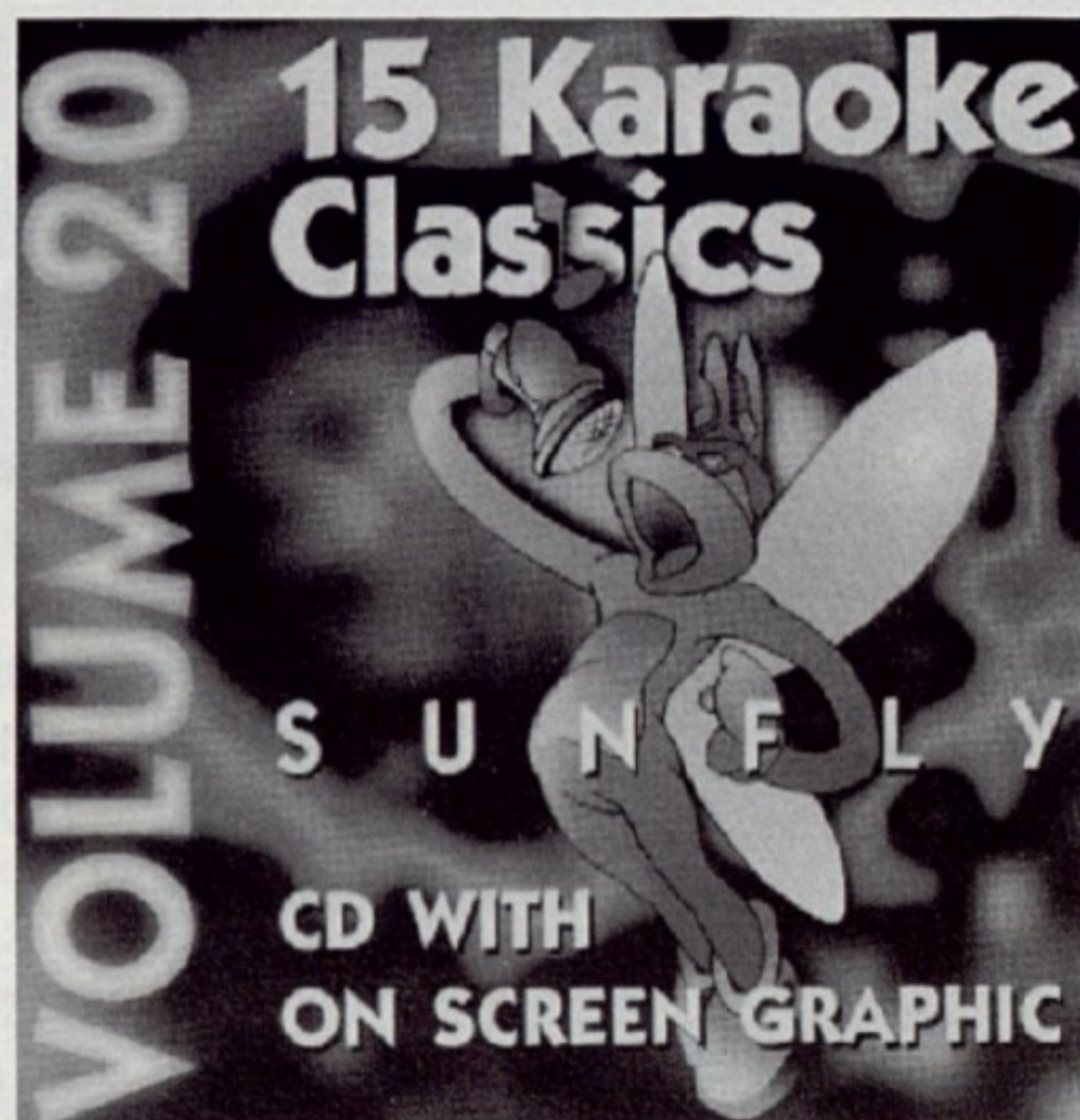
**Sunfly shoots for success on both sides of the Atlantic**

Unless you've spent the last five years stranded on a deserted island, you know all about how the concept of karaoke jumped the Pacific from Japan to California, beginning its slow spread from the West Coast to the East.

Meanwhile, on the other side of the Atlantic, karaoke has been gathering a loyal following. Much of its European success is due to the efforts of a couple of madcap Brits named John West and Richard Rhodes. West was a top international DJ and karaoke show producer with some of the largest companies in Europe. Rhodes came to the table with a background as an internationally acclaimed fashion merchandiser with ten years in music management. It was just under four years ago that John and Richard were brought together by a common goal—to establish a benchmark in Karaoke audio and video production. The result of their efforts is Sunfly, which has become the No. 1 selling native karaoke label in all of Europe.

## This side of the pond

In North America, Sunfly is distributed by Sunfly USA in Naples, Fla. (800-972-2736), operated by Brent Peterson and Jim Dalia. Both believe Sunfly can have the same success in the United States as it has in Europe. Dalia credits Sunfly's programming department, which continually watches the U.S. hit lists.



By staying on top of the charts, and because some songs top the charts in the U.K. months before making it big here, some titles appear on Sunfly discs before they make it into the U.S. Top 10. In addition, because of Sunfly's roots in the U.K., the discs offer an interesting mix. For example, CD+G Volume 7, contains what you and your singer may expect to be the Sinatra karaoke favorite *My Way*. But read the fine print. It's not Sinatra's way at all but the classic punk rock rendition as done by Sid Vicious and the Sex Pistols, (expletives deleted).

For the most part Sunfly's sensitivity to the charts is a plus. Each new release contains a broad mix of new and popular catalog material. In addition, specialty compilations add to the library's value. Being that most KJs carry a collection of discs from several manufacturers, the Sunfly catalog offers much to pick and choose from. For

your Christian Karaoke parties there's Volume 16 which includes Eric Clapton's version of *Sing Low Sweet Chariot* and Norman Greenbaum's *Spirit in the Sky*. Senior citizen groups will appreciate Volume 8's selection of Broadway show tunes, all extremely well produced with full orchestration. The Motown classics spotlighted on Volume 18 are sure-fire, hand-clappin' requests for almost any age group. Overall, Sunfly offers a good mix of country, classic and hard rock, pop, gospel, R&B and rap.

## Audio/Video quality

With Sunfly's emphasis on high production standards, it's no surprise that each release is an improvement over the previous. In comparing a most recent CD+G with one of the first, the newer disc has a much better, fuller sound. While the actual arrangement and instrumentation of the backgrounds is excellent on both, the playback volume of the first was down somewhat from the newer one.

Lyrically, the "authoring" (the process of synchronizing the on-screen lyrical display to the music) was very good. In comparing twenty different songs to the originals, only one was found where the sync was a bit off in the beginning, and aside from a couple of typos (see sidebar), the lyrics were true to the originals.

For the recording of the background tracks, Sunfly's musicians use the same instruments as were used for the original. The result is backgrounds close to the originals without a synthetic sound.

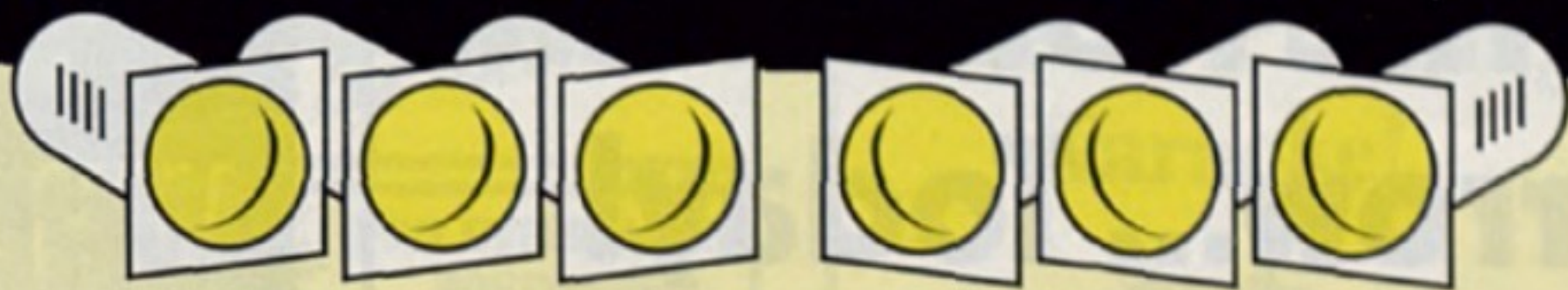
Sunfly is equally concerned about the quality of video production of its laser disc line. Here, the goal was to match the karaoke lyrics with a music video that follows the story. The videos cover the spectrum from sensuous to funny to computer generated images.

Joining the line soon, will be the Sunfly line of CDVs, offering the full motion videos along with the background tracks and graphics, on a standard CD size disc.

Sunfly presently offers thirty CDGs and fourteen Laserdiscs (including foreign language product). Prices are \$34.95 and \$79.95 respectively.







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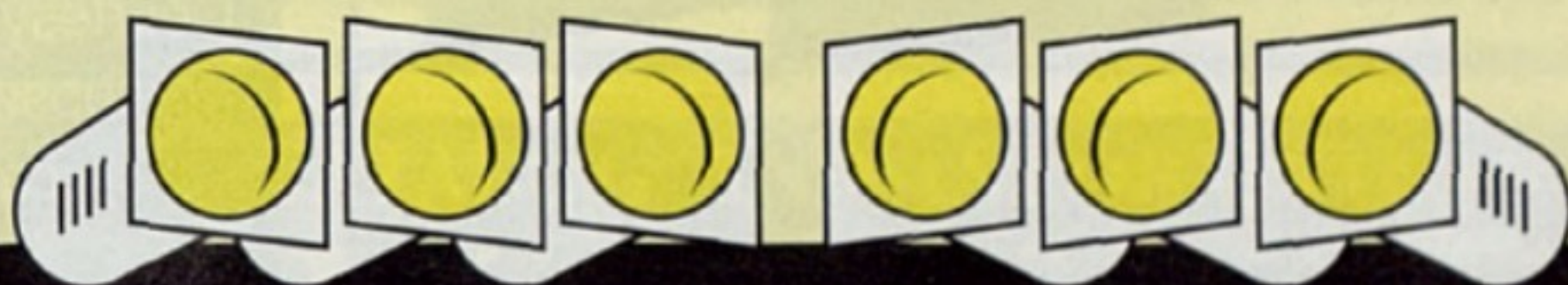
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Half Way Down	(Patty Loveless)
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Music Maestro	CD+G
Jealous Guy	(Roxy Music)
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Open Arms	(Journey)
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Cosco	MIDI
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Vincent (Starry Starry Night)	(Don McLean)
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House Of Cards Carpenter, Mary Chapin 3  
Fall In Love Chesney, Kenny 4  
Texas Tornado Lawrence, Tracy 5  
Too Old To Die Young Bandy, Moe 6  
Willing To Walk Foster, Rodney 7  
Black Coffee Dalton, Lacy J. 8  
Mississippi Moon Anderson, John 9  
I'm Still Dancing With You Hayes, Wade 10  
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Darned If I Do Shenandoah 14  
I Am Who I Am Dunn, Holly 15

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O Holy Night Campbell, Tevin 2  
What Child Is This Williams, Vanessa 3  
Silent Night Phillips, Wilson 4  
Merry Christmas Baby Springsteen, Bruce 5  
Little Saint Nick Beach Boys 6  
Merry Christmas Darling Carpenters 7  
Santa's Gonna Come In A Pickup Truck Jackson, Alan 8  
Santa Looked A Lot Like Daddy Brooks, Garth 9  
There's A New Kid In Town Yearwood, Trisha 10  
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O Come All Ye Faithful Christmas Traditional 7A  
Away In A Manger Christmas Traditional 8A  
Hark! The Herald Angels Sing Christmas Traditional 9A  
O Christmas Tree Christmas Traditional 10A  
We Three Kings Christmas Traditional 11A  
The First Noel Christmas Traditional 12A  
Blue Christmas Presley, Elvis 13A  
Rockin' Around The Xmas Tree Lee, Brenda 14A  
Happy Birthday Traditional 1B  
The Alphabet Song Traditional 2B  
This Old Man Traditional 3B  
Frere Jacques Traditional 4B  
Yankee Doodle Traditional 5B  
London Bridge Traditional 6B  
On Top Of Spaghetti Various 7B  
Baa Baa Black Sheep Various 8B  
It's Raining, It's Pouring Various 9B  
Alouette Traditional 10B  
Row, Row, Row Your Boat Traditional 11B  
Old Mac Donald Traditional 12B  
The Hokey Pokey Traditional 13B  
Do-Re-Mi Show Tunes 14B

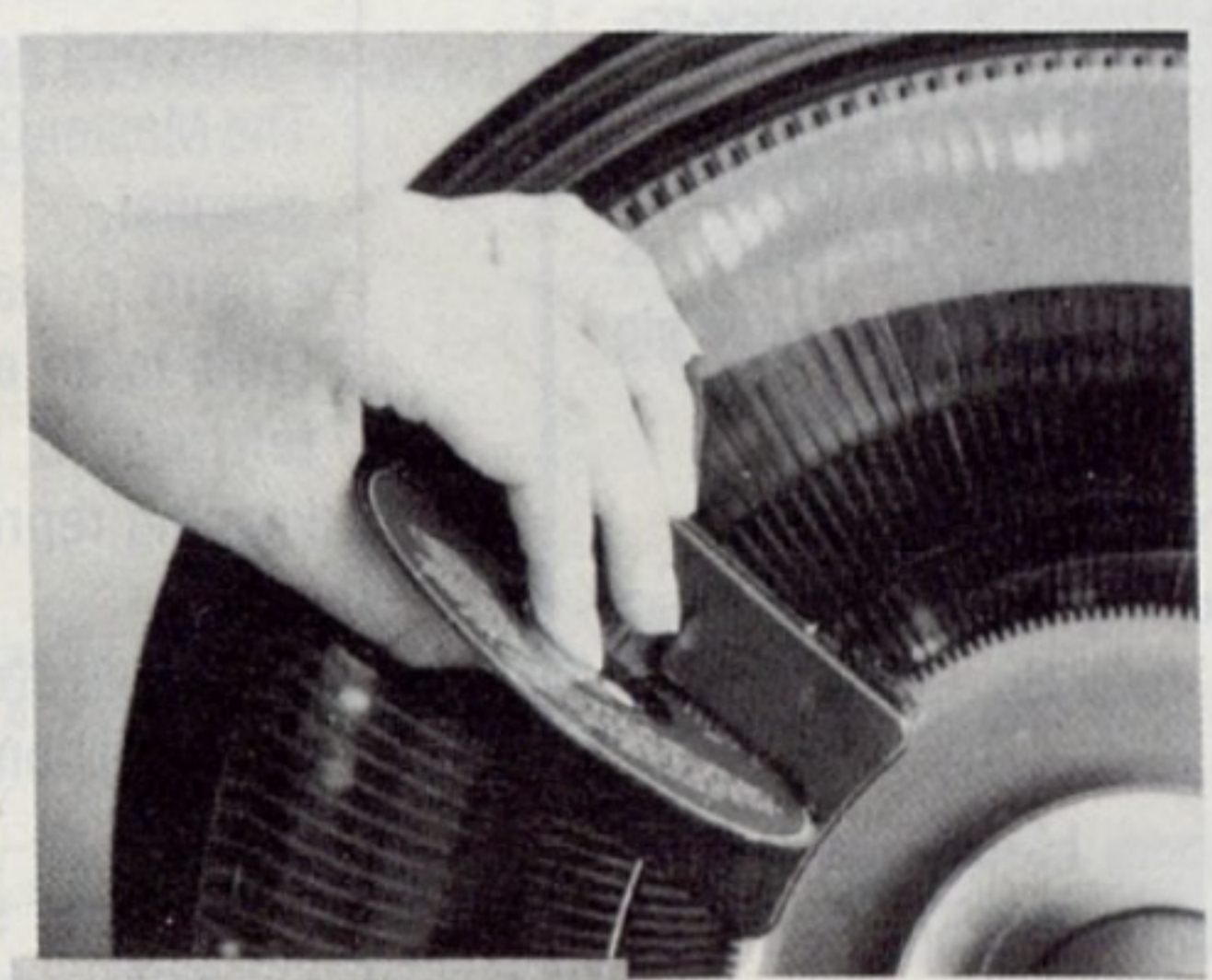
**CD FM 5001 "CDG"**  
Jingle Bells Christmas 1  
Joy To The World Christmas 2  
Deck The Halls Christmas 3  
We Wish You A Merry Christmas Christmas 4  
Silent Night Christmas 5  
It's Beginning To Look A Lot Like Christmas Christmas 6  
The Twelve Days Of Christmas Christmas 7  
Away In A Manger Christmas 8  
Sleigh Ride Christmas 9  
Frosty The Snowman Christmas 10  
O' Come All Ye Faithful Christmas 11  
Rudolph The Red Nosed Reindeer Christmas 12  
Hark The Herald Angels Sing Christmas 13  
Silver Bells Christmas 14  
O' Holy Night Christmas 15  
It Came Upon A Midnight Clear Christmas 16  
The First Noel Christmas 17  
Winter Wonderland Christmas 18

**CD FM 5002 "CDG"**  
Tennessee Christmas Grant, Amy 1  
Christmas In Dixie Alabama 2  
I Only Want You For Christmas Jackson, Alan 3  
Rockin' Around The Christmas Tree Lee, Brenda 4  
Hard Candy Christmas Parton, Dolly 5  
Grandma Got Run Over By A Reindeer Elmo & Patsy 6  
Christmas Time's A Comin' Reed, Jerry 7  
Rockin' Little Christmas Allen, Deborah 8  
Old Christmas Card Reeves, Jim 9  
I Saw Mommy Kissing Santa Claus Boyd, Jimmy 10  
A Christmas Letter McEntire, Reba 11  
CHRISTMAS Shelton, Ricky Van 12  
Pretty Paper Nelson, Willie 13  
It'll Be Home For Christmas Bogguss, Suzy 14  
How Do I Wrap My Heart Up Travis, Randy 15  
Have Yourself A Merry Little Christmas Gayle, Crystal 16  
Til Santa's Gone Black, Clint 17  
Santa Looked A Lot Like Daddy Owens, Buck 18

**CD FM 5003 "CDG"**  
Joy To The World Gilley, Mickey 1  
Away In A Manger Jennings, Waylon 2  
If We Make It Through December Haggard, Merle 3  
O' Little Town Of Bethlehem Gilley, Mickey 4  
Up On The Housetop Boxcar Willie 5  
All I Want For Christmas Dear Is You Mandrell, Louise 6  
I Heard The Bells On Christmas Day Gatlin, Larry 7  
Jingle Bells Wagoner, Porter 8  
O' Christmas Tree Hall, Tom T. 9  
It Came Upon A Midnight Clear Anderson, Bill 10  
What Child Is This Gayle, Crystal 11  
I Believe In Santa Claus Parton, D. & Rogers, K. 12  
Deck The Halls Boxcar Willie 13  
O' Holy Night Gatlin, Larry 14  
We Wish You A Merry Christmas Wagoner, Porter 15  
Jolly Old St. Nicholas Hall, Tom T. 16  
O' Come All Ye Faithful Jennings, Waylon 17  
The First Noel Anderson, Bill 18

**CD FM 5004 "CDG"**  
Santa Bring My Baby Back Presley, Elvis 1  
Santa Claus Is Comin' To Town Springsteen, Bruce 2  
Merry Christmas Darlin' Carpenters 3  
Holly Jolly Christmas Ives, Burl 4  
Blue Christmas Presley, Elvis 5  
Happy Christmas Lennon, John 6  
Feliz Navidad Feliciano, Jose 7  
The Christmas Song Cole, Nat King 8  
There Is No Christmas Like A Como, Perry 9  
Please Come Home For Christmas Eagles 10  
It's The Most Wonderful Day Of Year Williams, Andy 11  
White Christmas Crosby, Bing 12  
Here Comes Santa Claus Presley, Elvis 13  
Let It Snow R & B 14  
Christmas Family Friends And You Weaver, Patty 15  
Snow Medley Christmas 16  
Merry Christmas Baby Presley, Elvis 17  
The Greatest Gift Of All Rogers, K. & Parton, D. 18

**CD FM 5005 "CDG"**  
Have Yourself A Merry Little R & B 1  
Jingle Bells R & B 2  
Jolly Old Saint Nicholas R & B 3  
Joy To The World R & B 4  
Let It Snow R & B 5  
O Come All Ye Faithful R & B 6  
O Holy Night R & B 7  
O Little Town Of Bethlehem R & B 8  
Silent Night R & B 9  
Up On The Housetop R & B 10  
We Wish You A Merry Christmas R & B 11  
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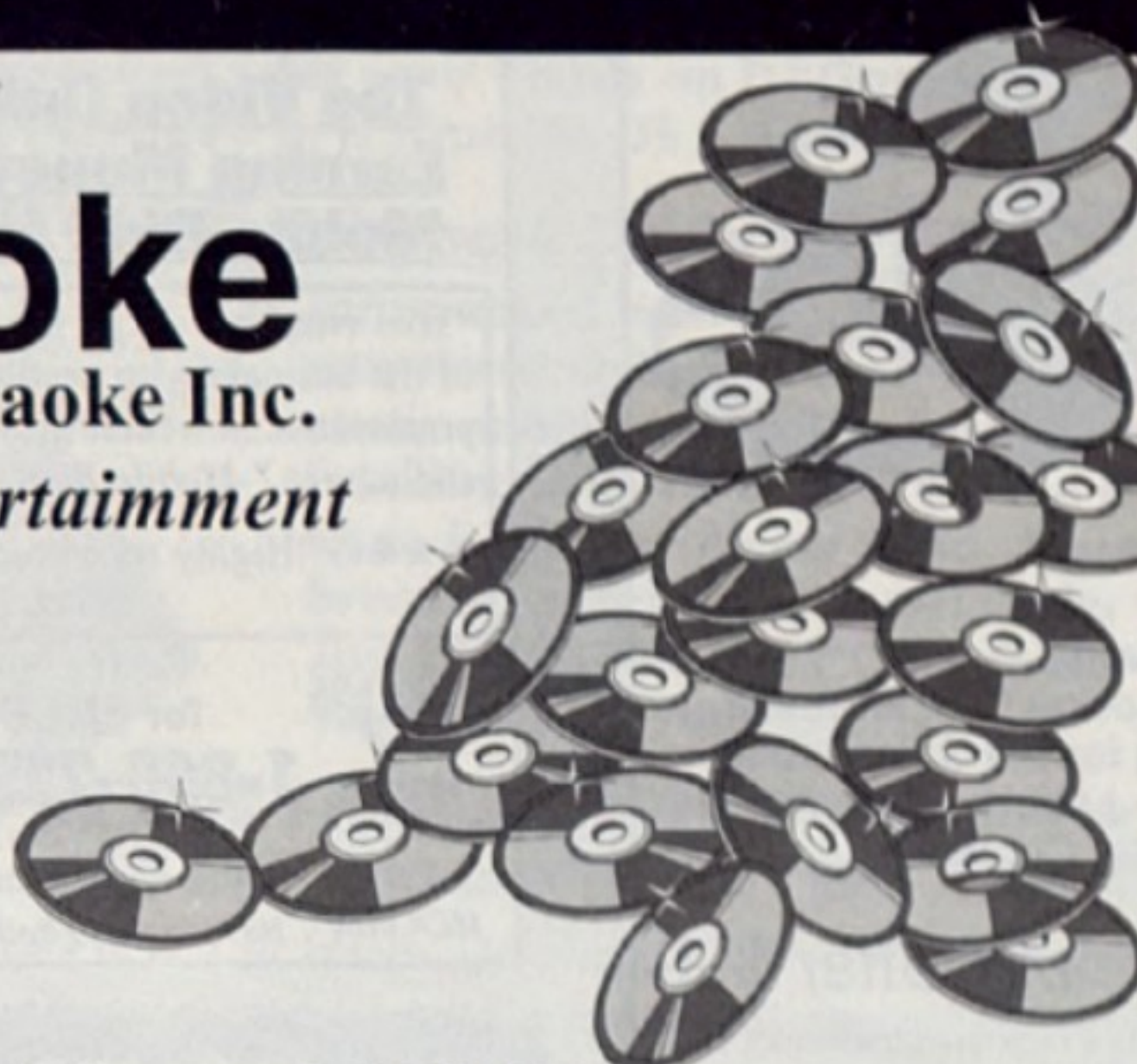


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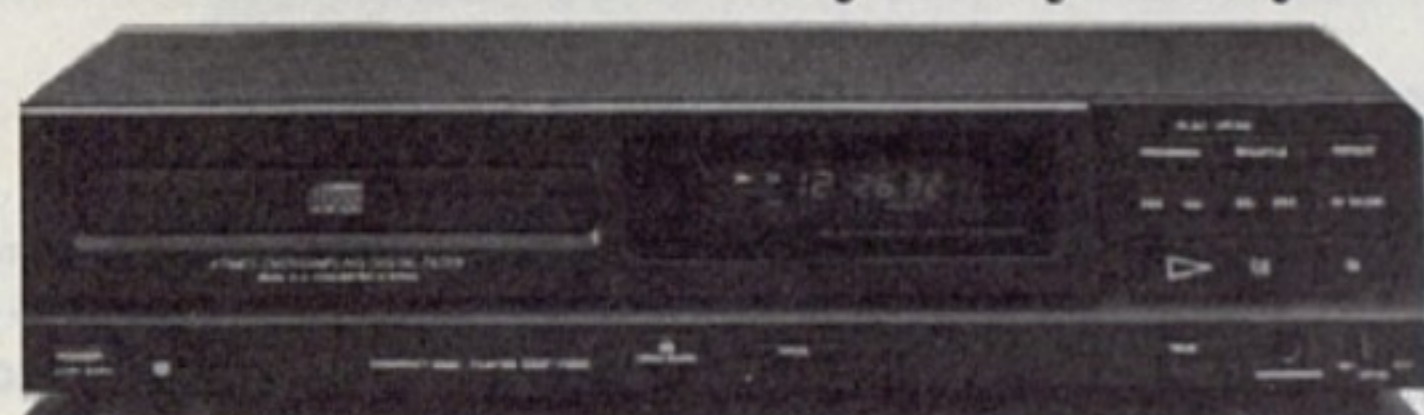
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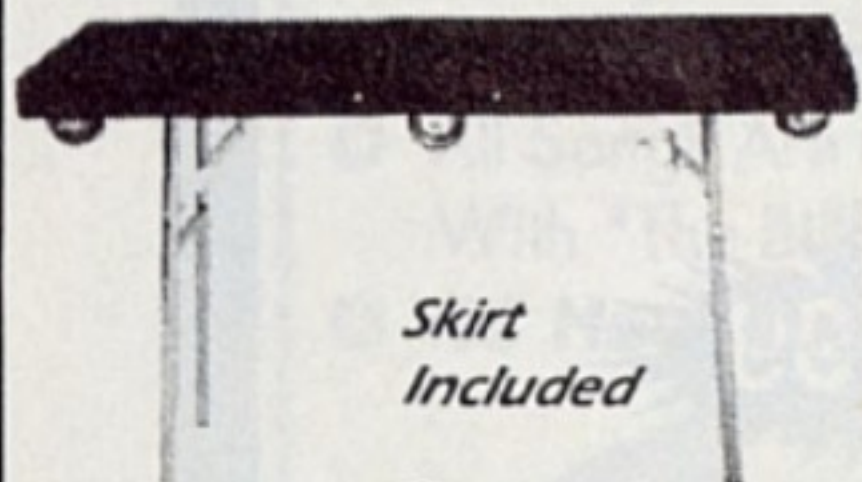
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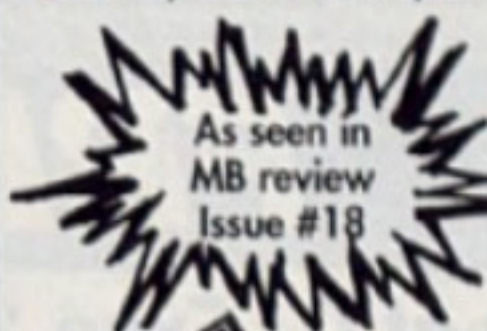
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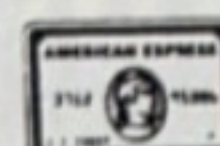
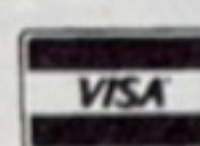
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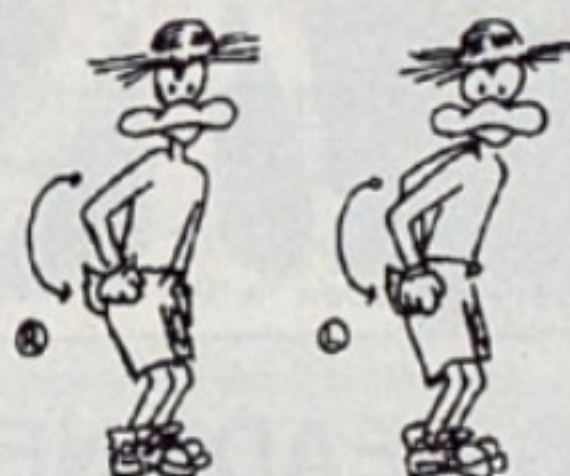
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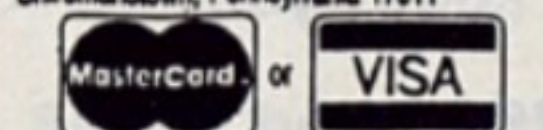




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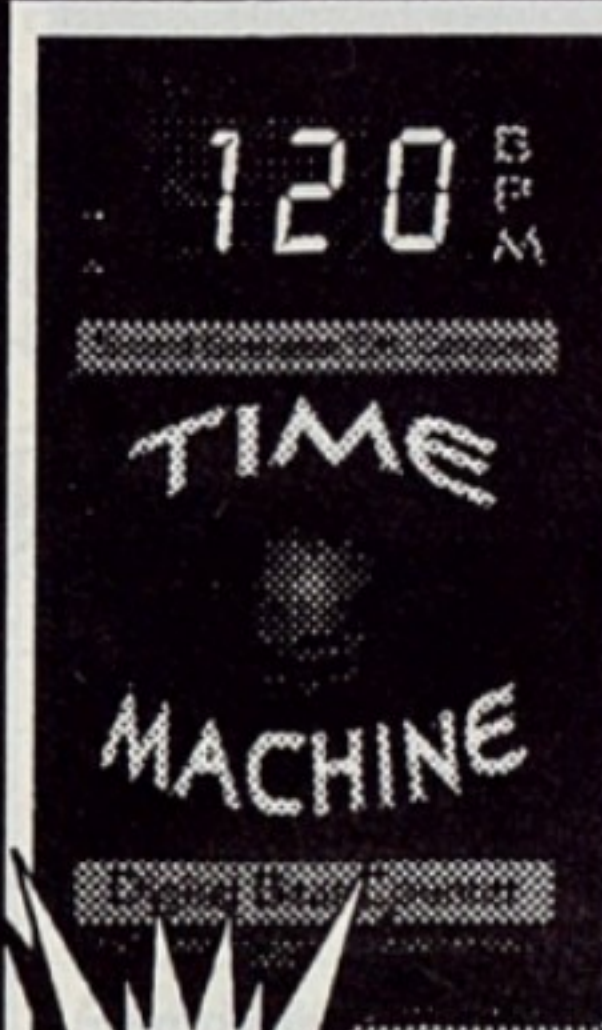
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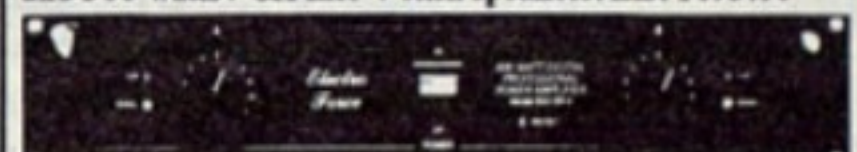
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35. Jammin'

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36. Jingle Bells
37. Winter Wonderland
38. Santa Claus Is Comin' To Town
39. Here Comes Santa Claus
40. Rudolph The Red-Nosed Reindeer
41. Jingle Bell Rock
42. Let It Snow

#### Grand Entrance Medley (Instrumental) High energy clap beat — Great for grand entrances or transitions — Keeps the party clapping!

43. High Energy Clap Beat





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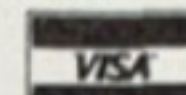
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## What's a wedding reception without a little gunplay?

Submitted by  
"Rockin'" Rich Nordheim  
Wilkes-Barre, PA

It was a nice summer afternoon as I loaded up my van and headed off to play what I expected to be an ordinary wedding reception. As I started bringing in my gear, I was greeted by a few guests who had already found the bar. Judging by the volume and tone of their speech, I'd even say a couple of them may have even beat the bartender there.

Like most veterans of this business, I have had to endure my share of pre and post show hecklers, but this group of a half dozen or so men and women was really spreading it on heavy. As they shouted out comments like "You better not play any of that girlie boy stuff" and "Hey, DJ, when you gonna play something good, like the Rodeo Song?" I just nodded politely and went about my business.

Fortunately, for me at least, as the other guests arrived the gang at the bar found fresh fodder for their obnoxious behavior. But, to my surprise, most of the new arrivals were just as lewd and crude. I could see that this was going to be a party where the men were men, and the women ... well some of them could've passed as men too! We're talking rough crowd.

As time passed, either the crowd settled down a bit or I just sort of got used to their behavior. What originally I had seen as rough and obnoxious, was just this crowd's style. It seemed everything was going smoothly. And while the insults and personal attacks kept flying, nobody, myself included, was the least bit bothered or offended... until it came time for the Dollar Dance.

Here in northeastern Pennsylvania most receptions reflect the area's Polish traditions. For the Dollar Dance, everyone dances a few turns to a Polka with the bride. Then, they form a circle around her while the groom tries to break through.

Normally the crowd lets the groom get to the bride after a couple minutes. This gang, however, decided to deter him as long as possible. It turned out to be too long. As they kept yelling for me to keep playing the polkas, I could see the groom was getting steamed but nothing prepared me for what happened.



All of a sudden, the groom's over-protective sister came flying out of nowhere and sucker punched the best man. As he was trying to catch his breath, she was punching and slapping and kicking everyone in sight, plowing through the crowd like a Caterpillar diesel. This was obviously no ordinary woman.

The first punch was all it took to get this crowd going. Pandemonium broke out. Beer, chairs and tables were sailing through the air like a barroom brawl in a wild west movie. As the manager of the hall dialed 911, the groom pulled out a pistol and started firing into the ceiling. Bam, Bam, Bam! The guests, wait staff and, of course, the DJ, dove to the floor and crawled under the tables in search of a haven from this madman.

After he stopped firing, the room remained stone quiet for what seemed an eternity. Then a bunch of guests jumped out, wrested the pistol from his hand and normalcy was restored.

I crawled out from underneath the table and decided to call it a night while I still could. The police showed up before I left, and I watched the groom get taken away in a police car, leaving behind his hysterical bride. Some wedding night.

As for me, if I learned anything from that day it was the importance of getting paid in advance. A policy I had started just before that very job.



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# DMA Top 50 Dance Chart

Courtesy of Dance Music Authority

Artist	Title	Label	BPM
1. Michael Jackson	You Are Not Alone	Epic	120
2. Ruffneck	Everybody Be Somebody	MAW	123
3. Madonna	Human Nature	Maverick	122
4. Real McCoy	Come & Get Your Love (Remix)	Arista	126
5. Dare 2 B Different	Come To My Window	ZYX	134
6. Labelle	Turn It Out	MCA	128
7. Outta Control	Tonight It's Party Time	Interhit	133
8. Pet Shop Boys	Paninaro	EMI	125
9. Individual	Billie Ray Martin	Radikal	129
10. Annie Lennox	No More I Love You's	Arista	124
11. Mone	We Can Make It	Strickly Rhythm	123
12. Mariah Carey	Fantasy (Remixes)	Columbia	124
13. N - Joi	Bad Things	Logic	124
14. Towa Tei	Luv Connection	Elektra	124
15. Nicki French	Did You Ever Really Love Me	Critique	137
16. Corona	Try Me Out	EastWest	134
17. Janet Jackson	Runaway	A & M	
18. Whigfield	Another Day	Curb	
19. Judy Cheeks	As Long As You're Good To Me	EMI / Brilliant	125
20. Frankie Knuckles	Whadda U Want From Me	Virgin	120
21. Michelle Wilson	Never Ending Source Of Love	Waako	125
22. Moby	Bring Back My Happiness	Elektra	130
23. The Absolute	There Will Come A Day	Tribal America	124
24. Mighty Dub Cats	Magic Carpet Ride	Smile	129
25. East 17	Hold My Body Tight	ffrr	120
26. Liz Torres	Set Urself Free	Radical	123
27. Elli Mac	So In Love	Moonshine	128
28. Smack Productions	Kiss Me	Waako	130
29. Soul II Soul	Love Enuff	Virgin	120
30. Crystal Waters	Relax	Mercury	122
31. Shiva	Freedom	ffrr	130
32. Tatjana	Santa Maria	Critique	132
33. Paula Abdul	Crazy Cool	Virgin	122
34. Shannon	It's Good To Be Loved	ZYX	133
35. Matador	Ritmo Nacional	Chico Y Nepa	
36. Max-A-Million	Take Your Time	S.O.S.	122
37. Jodeci	Freak In You	MCA	
38. Banda Machos	Zappa Mambo	EastWest	
39. Loveland	Don't Make Me Wait	PWL / UK	124
40. D:ream	Shoot Me With Your Love	Elektra	125
41. Diana Ross	Take Me Higher	Motown	122
42. Jamie Principle	If This Is Love	Freetown	124
43. La Bouche	Fallin' In Love	Logic	120 / 100
44. Jinny	Keep Warm '95	Multiply / UK	134
45. Size 9	I'm Ready	Ovum	130
46. Fun 4 Me	SeFue'	Domino / Italy	134
47. Stevie B.	If You Still Love Me	Thump	121
48. Leftfield	Afro-Left	Columbia	
49. Bucketheads	The Bomb!	Henry St / Big Beat	126
50. Mijangos	Journey	Aqua Boogie	

## CUED UP!

Send information to Cued Up, c/o Mobile Beat, P.O. Box 309, East Rochester, NY 14445-0309. Include name of event, date, location and phone number for information. Information should be received at least two months prior to event.

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202•457•8700

January 8-10  
Ultimate DJ Deal  
NCB Expo  
Las Vegas, NV  
601•236•5510

January 17-19  
Billboard Dance Music  
Summit  
Chicago, IL  
212•764•7300

January 18-21  
NAMM  
Anaheim, CA  
800•767•2500

April 4-6  
DJ World  
Waterloo, Ont. Canada  
519•740•0603

April 7-10  
Country Dance Music  
Seminar  
Nashville, TN  
615•256•5600

April 14  
Pittsburgh DJ Show  
Pittsburgh, PA  
412•882•8997

## Advertiser's Index

Abacadabra	23
Advanced Audio	56
American DJ Supply	3, BC
American DJ Association	103
Ashly Audio	18
Audio Climax	48
Audio Unlimited	47
Bag End	13
Bobby Morganstein	100,101
Cantek/Metatron	29
Celebrity	106
Clarion	81
Community	9
Connecticut DJ Supply	57
Colorado Sound N' Light	60,94
Dematteo	79
Denon	25
DJ Network	12
DJ Distributors	75
DJ World	91
Electronic Bargains	80,96
Entertainment Resources Group	47
Gem Sound	19
Gemini	FC, 27
Grundorf	33
Hi-Tec	105
Hot Hits	35
Hot Tracks	41
Island Cases	68
Karaoke Atlanta	87
Karaoke Nation	82
Karaoke Showpro	90
Karaoke Spigot	90
KLS	59
GLI	28
Mactec	88
MBT	34
Meteor	107
Modern Tracks	22
MTX	10, 11, 43
Nikkodo	85
Numark	49
Odyssey Cases	51
Pinto Novelty	29
Promix	62
Promo Only	31
Pro Sing	89
Pro Sound & Stage	69
QSC	65
Rhode Island Novelty	46
Rondo	23
Remix Warehouse	40
RPM	32
Sherman	21
Shure	17
Sound Choice	83
Sound Ideas	63
Spectrum Electronics	72
Stanton	15
Starr Karaoke	93
Sunfly	88
Univenture	56
Upstairs Records	61
Visual Effects	53
Western Starlight	18
X-Mix	42



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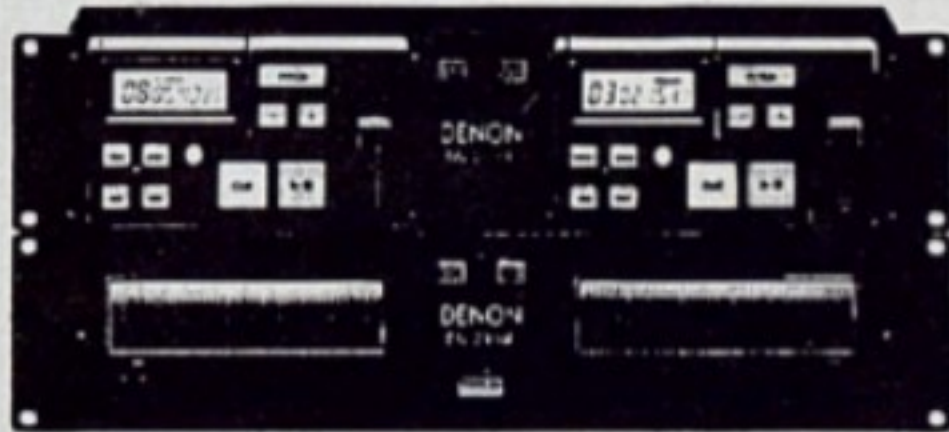
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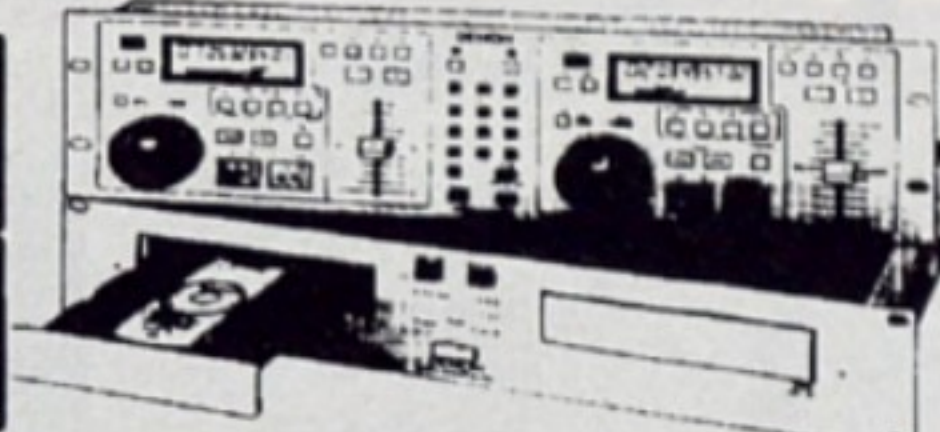
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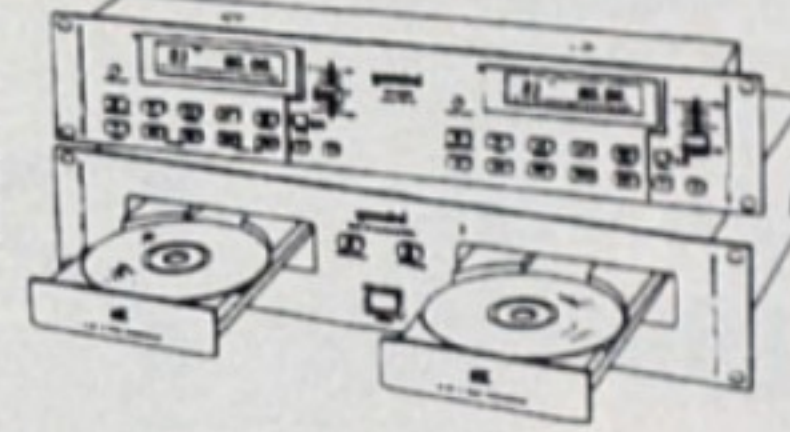
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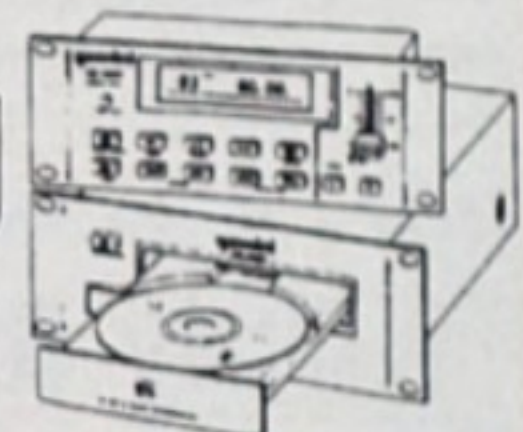
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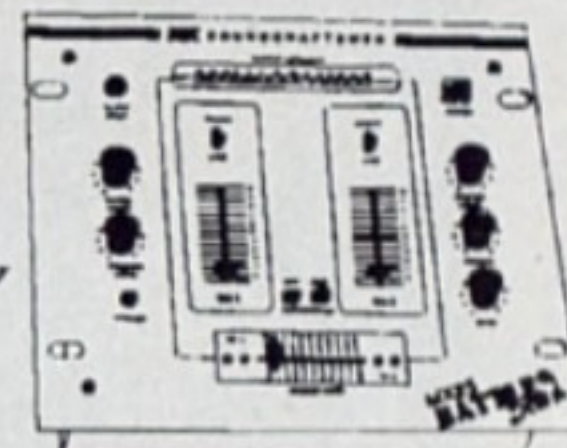
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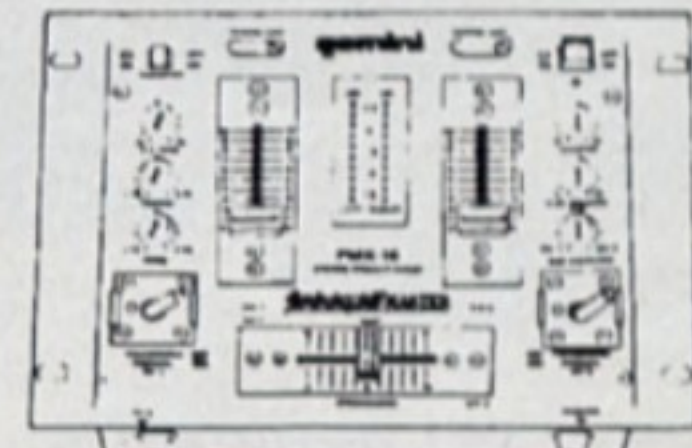
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